



PEEP AT THE PICTURES.

WE do not offer this as a complete catalogue, for we have merely tried to indicate some works of the most celebrated painters in the Ancient Schools; and in the Modern, to point out those pictures which, from their subject, seem most likely to interest the working classes. We have specially marked pictures relating to foreign countries, believing that to those who never travel, views of foreign towns, illustrations of foreign manners, and representations of natural scenery, have a peculiar value, independent of their merit as works of art.

We will suppose that our visitor, having entered either at the general entrance or by the railway corridor, has walked through the nave, and stands near the large group of statuary facing the organ. Now turn into Saloon A, on your left. In this room, on the west wall,—that is, on either side of the doorways—are the oldest paintings: the very oldest in the right hand corner. A man who looks at them for the first time, if he do not feel inclined to laugh and pass them by, may, at any rate, wonder why they are here, and what they mean. Art was in its infancy when they were produced, and the men living at that time thought much of these strange quaint pictures. They were painted for the adornment of churches, and represent either Bible subjects, or are illustrations of Catholic legends about saints and martyrs.

Here we must pause a little, and think what in those days was the relation of the church to the world.

In the first place, there were no books—printing was not invented; and, though there were written volumes and manuscripts of various kinds, they belonged only to the very rich, and were never seen by the people. Hence, we see that men were without what forms now their chief means of education. They were consequently more dependent on their priests, and on whatever appealed to their own eyes, such as pictures or religious ceremonies. The church was the great instrument of education, and every art of the Christianised world—music, poetry, painting, architecture, had its rise in the church. Even the theatre sprang from the same source—the earliest acted plays were representations of the events of the New Testament, or of traditionary stories of martyrs and saints. These same traditionary stories furnish subjects for many of the pictures.

We have said there were no printed books, and we can fancy how a story told from one generation to another, heard perhaps by the child on its father's knee, and then by him remembered and repeated, would be changed by forgetfulness, until, what with alterations and additions, little trace of the original facts remained.

In these miracles, or mysteries, as the sacred plays were called, it was not unusual to introduce Christ—or even to personate God himself. We see the same thing in the early paintings. The Father and the Son are often painted among the clouds, with angels round them, or as sitting on thrones to judge.

We must not be shocked at these things now, although they seem strange to us. We are not shocked at efforts made by a child to grasp the moon, though we have learned how far away it is. So with our religion, the more we know of earth and its wonders, the more we feel the vastness of the things unknown, or known only to our faith.

Looking at the early pictures, then, in a spirit of calm and loving inquiry, we may learn much from them. We must recognise as fully as we can the real religious feeling of the men who painted them, and we may rest assured that by every earnest work the human race are bettered. Much of the stiffness of these very early pictures results from the idea that there were particular attitudes in which saints and apostles should be placed.

Certain colours, too, had certain meanings. White was the emblem of purity; blue, of divine truth; red, of divine love. Hence we find these colours worn by the Saviour and the Virgin Mary. The Virgin Mary was constantly painted in those days. People had learned to fear God more than to love Him, and because religion cannot be all fear, they worshipped the Virgin Mary, and made her as beautiful as they could, with the infant Christ in her arms, and thought she would intercede for them. She is called Madonna, from an Italian word, meaning Lady. When a second child is added, it is John the Baptist. You will remark the gold circle round the heads in these early paintings. It was used by the heathens to adorn the statues of emperors, and was adopted by Christian artists as a mark of dignity or divinity.

There are many emblems introduced into religious pictures, as, for instance, a lily, which is the emblem of purity; a skull, of penitence; a dragon, of sin, and so on.

The first six pictures are by unknown painters, but

4. The Nativity.

5. The Death of the Virgin.

6. A Monastery on the White Sea.

Are of the Byzantine school. Byzantium is the old name for Constantinople.

7. A Triptych *Cimabue*

Triptych means an altar-piece in three parts, made to close.

The central subject is the Madonna and Child, enthroned and attended by angels. On the left, the Crucifixion, with the Madonna and St. John. On the right, St. Francis receiving the stigmata.

Cimabue was born at Florence, in Italy, more than 600 years ago. Let us think what England was then. Henry III. was king, and in his reign we read of the first House of Commons. There was civil war, too, and Wales and Scotland had monarchs of their own. Well, Cimabue painted at this time, and he is called the father of Italian art. One of his pictures, still at Florence, won him so much honour that it was carried in a triumphal procession from his house to the church for which it was painted. His most celebrated pupil was Giotto. It is said that he was a poor shepherd boy, whom Cimabue discovered drawing a sheep upon a slate. Cimabue took him home, adopted him, and taught him how to paint. The shepherd boy became the friend of Dante, the great Italian poet. Princes were glad to employ him, and cities were proud to possess his works. He learned to excel his master. His figures

have more ease and grace about them.

At the same time as Giotto, but at another Italian town, Sienna, lived Ugolino and Simone Memmi. Bartolo di Fredi was rather later.

24 Three Women and a Child *Giotto*

26 The Crucifixion *do*

29 Wing of an Altar Piece—The Agony—and Pilate washing his Hands *Giotto*

30 The Last Supper. *do*

34 Coronation of the Virgin *do*

35 Adoration of the Kings. *Bartolo di Fredi*

25 The Last Supper *U. da Sienna*

25A The Betrayal *do*

25B The Flagellation (or Scourging) *do*

25C The Procession to Calvary *do*

25D The taking down from the Cross *do*

25E The Entombment *do*

25F The Resurrection *do*

37 Christ Returning to his Parents

Simone Memmi

Justus da Padua and Taddeo Gaddi were both scholars of Giotto. Taddeo was born in the year 1300, and we hear that Giotto held him at the baptismal font. He became his favourite pupil.

38 A Triptych in numerous compartments, containing in the centre the coronation of the Virgin.....*Justus da Padua*

43 A small Coronation of the Virgin *Taddeo*

47 Small Altar Piece with wings. In the centre, the Crucifixion; on the right, the Nativity; on the left, the Virgin, enthroned and surrounded by saints ...*Taddeo Gaddi*

Taddeo Gaddi was also an architect, and built a bridge, which still spans the river Arno at Florence.

SOUTH WALL.

48 His Own Portrait *Massaccio*

Remark this picture. Massaccio is considered to have done a great deal for the advancement of art. Little is known about his life, except that he seems to have neglected everything in order to devote himself to painting.

In 1387 was born Angelico da Fiesole. He was a pious, earnest, pure minded man, whose life seems to have been one long religious thought. He entered a monastery in early life, when he might have been rich and at ease. He never painted for money, and never began a picture without prayer. It is said that he always painted the Madonna on his knees, and that he never altered what he had done, because he

believed his work was executed as an inspired duty. We like to look at his pictures, both for their graceful beauty, and because they are the handiwork of a man who lived a holy life.

52 The Virgin and Child enthroned.

Fra (or Friar) Angelico

54 St. Peter restoring Tabitha.

Sano di Pietro

55 David standing with the Sling *Pollajuolo*

56 Holy Family.....*Lorenzo di Credi*

57 Holy Family *Andrea Verrocchio*

58 The Last Judgment *Fra Angelico*

59 Entombment of the Virgin *do*

63 Head of our Saviour *do*

Fra Filippo Lippi was also a monk, but of a very different character from Angelico.

We are told that he was once enjoying a sail with some friends, when they were attacked by pirates, and carried off as slaves to Barbary, in Africa. After being there in chains for eighteen months, Filippo one day drew a likeness of his master on the wall with a piece of coal. This pleased the Moor so much, that, after he had painted several pictures, he gave him rich presents and set him free.

35 The Nativity *Fra Filippo Lippi*

36 St. Peter and St. John healing the Lame Man *do*

37 Holy Family *Granacci*

38 Virgin adoring the Infant Saviour lying among roses *Sandro Botticelli*

39 Adoration of the Kings *do*

40 Virgin and Child Enthroned. — Two Angels Adoring *Granacci*

41 Madonna and Child Enthroned—St. Peter receiving the Keys—other Saints standing around (Venetian School) *Crivelli*

42 The Baptism of Christ *F. Francia*

The painter, Francesco Francia, was contemporary with Perugino, who was the master of Raphael. He was originally a goldsmith, and is believed to have turned his attention to painting rather late in life. Pietro Perugino was born in the year 1446, at Perugia, a town in the north of Italy. He was the son of a poor man, and his early years were passed in penury and want. He was early placed by his father as shop-drudge to a painter. His master, though himself not distinguished, venerated art, and encouraged the ambition of Pietro. The boy soon found his way to Florence, and devoted himself to painting. His pictures became celebrated, and are remarkable for gracefulness. We do not admire what we hear of his character: he seems to have been very avaricious, and, like all who are too fond of money, suspicious of his fellow-men. He had many pupils, the greatest of whom was Raphael.

43 Noli me Tangere (Touch me not) *Perugino*

44 The Baptism *do*

45 The Nativity *do*

46 The Resurrection *do*

47 Christ and the Woman of Samaria *do*

48 Madonna and Child with St. John *Peselli Pesello*

49 Christ on the Mount of Olives. *Bellini*

50 A dead Christ (Venetian School) *Crivelli*

51 Christ on the Mount of Olives *Mantegna*

100 The Virgin and St. John adoring the Infant Saviour. *Sandro Botticelli*

We are now come to the golden age of Italian art. Contemporary with Raphael lived all the other greatest painters. Raphael was born in 1483, the same year as Martin Luther, the German reformer. When he was a little boy Columbus discovered America, which you will remember was in the reign of Henry VII. The lives of these Italian painters were written by a man named Vasari, who was himself a painter, and acquainted with painters, and seems to have had a true love for art. He tells us that Raphael possessed the power "of bringing all who approached his presence into harmony . . . every vile and base thought departing from the mind before his influence. All confessed," he says, "the influence of his sweet and gracious nature, which was so replete with excellence, and so perfect in all the charities, that not only was he honoured by men, but even by the very animals, who would constantly follow in his steps, and always loved him." He died at the early age of 37.

Fra Bartolommeo was Raphael's chosen friend. They painted pictures together, and exchanged instruction—Raphael teaching Bartolommeo the rules of perspective, and learning colouring from him in return.

Leonardo da Vinci, born in 1452, was a man of great and varied talent. He was an excellent musician, a poet, a mechanician, and a painter. Perhaps with less genius he might have achieved more; for he hurried from one work to another, and seldom finished anything. In person he is said to have been remarkably handsome and graceful, and in character high-spirited and generous. Vasari speaks of his extraordinary strength, and tells us that he "was able to bend one of the iron rings used for the knockers of doors, or a horse shoe, as if it were lead." He died in France, whither he had gone at the request of King Francis I.

Michael Angelo Buonarrotti was born in 1474. His talents were as varied as those of Leonardo. He was a man of strong and energetic character, and his works bear the impress of these qualities of mind. The last ten years of his life he devoted to the building of St. Peter's Church, at Rome. He undertook this work without remuneration, for the honour of God only; and it is much to be regretted that he did not live to complete it. He died at the advanced

age of 88, a year before our own Shakspeare was born. Vasari, who was his pupil, says of him, "This master was certainly sent on the earth by God as an example for the men of our arts, to the end that they might profit by his walk in life, as well as learn from his works what a true and excellent artist ought to be. I, who have to thank God for an infinite amount of happiness, such as is rarely granted to those of our vocation, account it among the greatest of my blessings that I was born while Michael Angelo still lived, was found worthy to have him for my master, and, being trusted by him, obtained him for my friend, as every one knows, and as the letters which he has written to me clearly prove."

Corregio was another of the greatest painters living at this time. His works are distinguished by a peculiar power of light and shade, and a chaste delicacy of colouring. Vasari says of him: "Corregio was indeed a person who held himself in but very slight esteem; nor could he even persuade himself that he knew anything satisfactorily respecting his art. Perceiving its difficulties, he could not give himself credit for approaching the perfection to which he would so fain have seen it carried. He was a man who contented himself with very little, and always lived in the manner of a good Christian."

We have now mentioned the most celebrated painters of this period, but there are many others of great merit.

104 St. Jerome in the Desert.

Leonardo da Vinci

There are so many pictures of this saint, that we must say a few words about him. He appears to have been born in Dalmatia, between three and four hundred years after Christ. He was clever and studious, and was sent to Rome to be educated. For a time he gave himself up to the pleasures of the world; but about the age of thirty he embraced Christianity, became a monk, and travelled to the Holy Land, to dwell for a while amongst the scenes where Christ had lived. He retired to a desert, and there passed his days in penance, fasting, and prayer. His companions, he says, were scorpions and wild beasts. After ten years' residence in the east, he returned to Rome, and preached so eloquently that many Roman women were induced to give up their worldly possessions for the good of the poor, take a vow of chastity, and go about to nurse the sick. St. Jerome died in a monastery

which he had founded at Bethlehem, in Judea. He is generally painted either as a hermit praying, or occupied with his celebrated translation of the Scriptures into Latin. The skull, as the emblem of penitence, lies near him. He is sometimes introduced into pictures in priest's robes, as one of the Fathers of the Latin Church. He then has a book or an emblematical church in his hand.

107 Holy Family, with Four Angels Holding Scrolls *Michael Angelo*

Two of the angels are unfinished, but the work is considered to be one of great value.

108 Madonna and Child, with St. Joseph. *Francesco Francia*

109 The Madonna and St. John *Perugino*

116 St. Francis in the Desert .. *G. Bellini*

According to the legend, St. Francis dwelt at Assissi, a town of Italy. He was a man who, though not vicious, yet devoted his life solely to pleasure. One night, however, he beheld in a vision a suit of armour, every part of which was marked with a cross. He took this as a message from heaven that he was to become a warrior, but in a second dream it was revealed to him that he was wanted as a soldier in the peaceful army of Christ; so he put on the monk's girdle and cowl, founded his order of Franciscan Friars, and devoted himself to doing good. After a while he retired to the dreary solitudes of the Apennines, and spent his days in penance, fasting, and prayer, till at length a seraph, descending from on high, impressed on his limbs and his side marks of the wounds of the Saviour, whereupon he felt a beatitude far surpassing all earthly happiness. These marks are known as the "stigmata."

117 Virgin and Child between St. Jerome and St. Peter *Perugino*

118 Riposo (or Rest) .. *Fra Bartolommeo*

The holy family resting on their flight into Egypt.

119 Holy Family *Bernardino Luini*

120 St. Catharine.... *Cima da Conegliano*

St. Catharine is one of the most celebrated of female saints, and there is so much that is beautiful and poetical in the legend of her life, that we give a short account of it here. She was heiress to the throne of Egypt, and became queen at the age of fourteen. She loved not rank, nor splendour, but devoted herself to the study of philosophy. When her people saw this,

they entreated her to choose a husband, to assist her in governing, and to lead them forth to battle. The young queen was troubled, and asked, "Where shall I find me a husband such as I desire? noble and of gentle birth he must be, so that I shall not think that I have made him king—rich, beautiful, and so benign, that he can gladly forgive all offences done unto him." Then said the people one to another, such a husband can we never find for her. But there was a holy hermit dwelling nigh, and to him came the Virgin Mary out of heaven, and said that the husband the young queen desired was Christ her son. The hermit told this to Catharine, and gave her a picture of the Virgin and her divine child. So Catharine forgot her studies in admiration of the picture. She placed it near her when she slept, and dreamed that with the hermit she journeyed to a mountain, where she saw angels, saints, and martyrs, and the Madonna, who led her to the presence of Christ the Lord. He turned away his head, and said, "The maid is not fair enough for me." And Catharine wept so bitterly that she awoke. She went once more to the holy hermit, and he, finding that she was a heathen, instructed her in Christianity and baptised her. Again she had a dream of saints and angels; again the Virgin led her to her son, and this time the child took her hand and smiled, and put a ring upon her finger. When Catharine awoke, lo! the ring was there, and, remembering her dream, she renounced the splendours of the world, thinking only of the day when she should meet the Lord. Days of persecution came, Christians were barbarously tortured and put to death, and Catharine encouraged and strengthened them. At last it was decreed that she should be tied to four revolving wheels and her body torn in pieces; but fire from heaven descended, and the executioners were destroyed, while she remained alive. But still the tyrants repented not; she was taken outside the city, scourged with rods, and then beheaded. Angels took up her body and bore it to the top of Mount Sinai.

123 The Crucifixion.—(Angels hover in the air. St. John and the Virgin stand on each side. St. Jerome and the Magdalen kneel in front.) *Raphael*

Raphael is said to have painted this picture when he was 17 years of age.

132 The Baptism *Francesco Francia*

- 133 Madonna and Child *Raphael*
 134 The Agony in the Garden ... *do*
 135 Madonna and Child. *Leonardo da Vinci*
 136 Madonna and Child *Raphael*
 137 Agony in the Garden *do*
 138 A Dead Christ on the Knees
 of the Virgin *do*
 141 Madonna and Child *do*
 146 St. Roch *Francesco Francia*
 147 The Legend of the Cintola (or Girdle)
 Raphael and Fra Bartolommeo
 149 Holy Family *Raphael*
 157 Marriage of St. Catharine.
 Fra Bartolommeo
 160 Portrait of Copernicus.
 Ridolfo Ghirlandajo

This is a portrait of the Polish astronomer. After thirty years of patient watching and untiring thought, this man discovered the true motion of the earth and other planets. Before he lived it was believed that the sun moved round the earth, instead of the earth round the sun. We like to look at his face, and think how his life was devoted to the search after truth.

- 161 The Holy Family, with St. John the Baptist *Sebastian del Piombo*
 162 Joseph and his Brethren.
 Andrea del Sarto
 163 Joseph Discovering himself
 to his Brethren *do*
 165 The Magdalen Reading in the Desert.
 Corregio
 166 An Angel's Head. *do*
 168 Virgin Kissing the Child ... *do*
 174 His Own Portrait... *Andrea del Sarto*
 175 The Visitation, or Meeting between
 Mary and Elizabeth.
 Gandenzio Ferrari

- 176 Conversion of St. Paul.
 Giulio Romano
 Giulio Romano was the favourite pupil of Raphael.
 179 The Entombment. *Daniele da Volterra*
 183 Portrait of Mona Lisa.

Leonardo da Vinci

In order to give a pleasant expression to the face of this beautiful lady, Leonardo always kept some one near her while he was painting, to sing and play music, or to joke with and amuse her.

- 184 Christ and the Woman of Samaria.
 Michael Angelo
 185 Figures and Elephants.
 Giulio Romano
 186 The Scourging of Christ.—(A copy of
 a Fresco by Sebastian del Piombo.)
 Marcello Venusti

187 A "Silentium" (after Michael Angelo and Raphael.)

Marcello Venusti

Silentium is the name for a painting of the holy family, in which the Infant is represented as asleep, and the Virgin silencing St. John.

188 The Nativity *Perino del Vaga*

190 The Vision of St. Francis (painted on marble.) *Domenico Riccio*

193 The Baptism (St. John, holding a cross, kneels to take some water in a bowl.

Two angels in the act of undressing the Saviour.) ... *Battista Franco*

See how much had been learned in art since Cimabue painted his quaint pictures. Mark especially how lovely and how natural are the children drawn by Raphael. We regret that none of his finest works are here. They are chiefly in his native Italy, but with so many other treasures before our eyes, we cannot fail gratefully to recognise the sublime powers of that genius with which some few of our race are endowed.

NORTH WALL.

When you have looked down this side of Saloon A, cross to the top on the other side, and you will find the old pictures of the German and Flemish schools. You will notice, if you think about it, a different type of face prevailing in these paintings, and a different style of landscape also, both resulting from the artist's birth and residence in Holland or Germany, instead of Italy. At the time when the monk Angelico was painting reverently at Florence, lived at Ghent or Bruges, in Belgium, two brothers and a sister, all devoted to the same art, by name Van Eyck. The large picture,

375 The Adoration of the Lamb, &c., is unfortunately only a copy of the largest work of the brothers. You may trace in this wonderful picture the symbols of the creation, fall, and atonement. Many of the faces are very beautiful.

378 The Entombment *R. van der Weyden*
379 Presentation in the Temple.

Master of the "Lyversberg" Passion

381 A Priest Officiating .. *Jean van Eyck*

386 An Altar-piece—the Virgin and Child with Saints *Mattias Grünewald*

Hans Memling is another celebrated painter of the Flemish school. Not much is known about his life, but he is said to have come, a wounded soldier, to a hospital at Bruges, and, in gratitude for the care he received there, to have painted some beautiful pictures, which the monks still show with great pride and pleasure. The hospital remains unaltered, and is a curious old-world place.

390 A Man Eating Porridge *Memling*

393 Wing of an Altar Piece—A female kneeling, attended by her patron saint *Memling*

397 A Triptych.—(In the centre the deposition from the cross; on the wings, St. James of Compostella and St. Christopher.) *Memling*

We are very fond of the parable of St. Christopher, and will insert it here. He was of the land of Canaan, a giant of mighty strength; and he made up his mind that he would serve only the great-

est and mightiest sovereign. He went, therefore, to the court of a monarch whom men called the most powerful, and the monarch received him gladly. One day came a minstrel, and in his song was frequent mention of the Evil One; and when the king heard his name, he crossed himself. Christopher asked him wherefore he did this; and the king replied, "It is to save me from the power of Satan." "Thou fearest Satan?" said the giant; "he is greater, then, than thou art: him will I serve." So he departed. He journeyed far away and met a troop of armed men, and at their head was a terrible being, who asked him, "Whither goest thou?" "I am seeking Satan," answered Christopher. "Behold, I am he." And the giant served a new master. Soon he found that Satan dared not pass a cross by the wayside, and he asked him why. Satan answered, "I fear Christ Jesus, who died upon the cross." So the giant found there was a greater monarch still, and he sought him far and wide. At last he asked a holy hermit: the hermit answered, "Duties many and hard will thy new master give thee, if thou findest him: thou must fast." "Nay," said Christopher, "by so doing I should lose my strength." "Thou must pray." "Of prayers," answered Christopher, "I know nothing." "Then," said the hermit, "fetch thyself a staff, and go to that river, and save all who struggle with the water."

Christopher was content, and went to get his staff for the service. Day and night he was ready, bearing the weak upon his shoulders, and guiding the strong with his hand. He never wearied. And the Lord looked down from heaven, and said, "Behold, the man has found the way to serve me." And it came to pass one night, as Christopher was resting after his toil, that he seemed to hear a voice call "Christopher, carry me over;" but he saw nothing. Once more he heard the soft call of a child, "Christopher, carry me over to-night." Again he went forth, and, lo! a child sat waiting on the river's bank. The giant placed him on his shoulder, and set out. The wind blew, the waters rose higher and higher, and the child grew so heavy that the strong man's strength well nigh failed him. But with his courageous heart and his trusty staff he reached the shore. "Who art thou, child: thou art heavy even as the world might be?" And the child answered, "Thy service is accepted, Christopher; plant thy staff, and it shall bear leaves and fruit;" and then he vanished. But Christopher knew that he had borne the Lord, and he fell on his face, for he had learned to *worship* now as well as *serve*.

402 Virgin and Child *Hans Memling*
403 Companion picture to 393. A male figure attended by his patron saint.

Hans Memling

407 The Deposition (or taking down from the cross)

Rogier van der Weyden the younger

415 Adoration of the Kings

Rogier van der Weyden

422 A Card Party *Lucas Van Leyden*

425 The Annunciation, The Espousals, The Nativity, and The Adoration.

Hugo van der Goes

430 The Descent from the Cross... *Mabuse*

435 The Emperor Maximilian, Grandfather of Charles V.

Lucas van Leyden

436 The Adoration of the Kings .. *Mabuse*

This is one of the most celebrated pictures in the exhibition, and belongs to Lord Carlisle. When we examine the beauty of all the minor details, we can easily imagine that it is truly said to have occupied the painter seven years. Mark the quiet reverence for the new-born babe, expressed alike in the countenances of princes and peasants.

438 Portrait of an Ecclesiastic..... *Mabuse*

439 St. Ursula *G. V. Heemsen*

This saint was a British Princess, who, according to the legend, set sail with 11,000 Virgins to teach Christianity to Pagan nations. They were carried by tempests up the Rhine to Cologne, and there slaughtered by the barbarous Huns. Their skulls are still to be seen in a church in that city.

440 Madonna and Child, with Saints.

Albert Durer

445 The Misers *Quentin Matsys*

This is a well-known picture, and is lent, among many others, by the Queen. It tells its own tale. The man who looks laughing in your face, has sold that jewel to the other, who, afraid of paying even a copper too much, is calculating very exactly its value, before he puts another coin down. This Quentin Matsys was a smith, born at Antwerp, in 1460. We are told that he loved a painter's daughter, whose father said he would bestow her hand on none save a painter like himself. So Quentin, brave in heart and true in love, set to work, became a painter, won the lady, and made himself a name.

450 St. Christopher *Hans Memling*

452 His own Portrait... *Lucas van Leyden*

455 The Last Supper *Old German*

456 St. Jerome *Lucas van Leyden*

458 St. Jerome *do*

462 His Father..... *Albert Durer*

This painter was born at Nuremberg, in Germany. We read that he visited Italy, and became the friend of Raphael. It must have been a pleasant thing, when travelling was slow, difficult, and dangerous, for these two men to meet and talk of art.

463 The Elector of Saxony, Luther, and the Reformers *Lucas Cranach*

471 Henry VIII..... *Hans Holbein*

King Henry appointed Holbein to be his painter.

476 St. Christopher *Joachim Patenier*

492 Erasmus (copy from Holbein.)

G. Pentz

Erasmus was a celebrated scholar, and a friend of Luther.

499 Portrait of Francis I..... *Holbein*

This was the king who sent for Leonardo da Vinci to France.

503 Queen Mary *Sir Antonio More*

508 Deposition..... *Luis de Morales*
(Spanish master.)

509 Edward VI..... *Guillim Stretes*

512 Philip II. of Spain..... *Sir A. More*

513 His own Portrait *do*

VESTIBULE 1.

At the lower end of Saloon A, you enter this Vestibule, which is filled with Italian and early Spanish pictures,

- 195 St. Peter, St. Paul, St. Jerome..*Vasari*
 198 An Old Man at an Anvil *Moroni*
 199 Cardinal Pole *Perino del Vaga*

This cardinal was sent by the pope as legate to England, at the accession of Mary, in order to reconcile his native country to the see of Rome, after the Protestant reign of Edward VI.

- 201 Descent from the Cross.

Daniele da Volterra

- 202 Two Cupids carrying a Third.

Parmigiano

- 204 Marriage of St. Catharine.

Bernardino Luini

- 209 St. Catharine and Angels. *do*

- 210 The Emperor Charles V. *Parmigiano*

Charles V. inherited the crown of Spain in 1516, and was elected Emperor of Germany in 1519. Francis I. of France, also preferred claims to the empire, and as Henry VIII. of England favoured first one rival and then the other, Europe was kept in perpetual warfare. There are few epochs in history more full of stirring interest than this, and we recommend Robertson's History of Charles V. to all who have not read it. The great monarch, wearied of the cares of government, and worn out by bodily suffering, abdicated in the 56th year of his age. He retired to a monastery in

Spain, and devoted his time to mechanical experiments and religious observances.

- 212 Holy Family *Andrea del Sarto*

- 216 His own Portrait *El Mudo*

El Mudo was a Spanish painter, and was deaf and dumb. He studied in the principal schools of Italy.

- 218 Adoration of the Shepherds.

Dosso Dossi

- 230 The Artist and his Wife.

Francisco de Ribalta

- 231 Holy Family *Andrea del Sarto*

- 234 His Daughter *El Greco*

- 235 Virgin and Angels worshipping the

Infant Saviour ... *Gaudenzio Ferrari*

- 237 Sacrifice of a Goat to Jupiter.

Giulio Romano

- 238 St. Peter *Herrera*

Herrera was a Spanish painter, born in 1576, and was the master of Velasquez.

- 240 Virgin and Child adored by Saints

Luis de Vargas

Vargas was also a Spanish painter, and led such an austere life, that he prepared himself for work by scourging himself, and kept a coffin near him, in which he laid down every now and then, to remind him of death.

- 242 Assumption of the Virgin

Annibale Caracci

SALOON B.

Most people have heard of Venice, the city of the waters, where there are no carriage ways, but only footpaths and broad canals, and where, now-a-days, if you are asked to get into an "omnibus," behold, it is a great boat, which takes you and your luggage through the silent watery streets to your hotel. You never see a horse in Venice. If you cannot walk, you must go to the nearest stand and call a gondola or boat, which is moved gaily along by a man with one oar, who turns you sharp round the corners of the houses with a peculiar call, to warn other gondoliers that you are coming, and do not wish to run against them. In this wonderful Venice, a city of palaces, dwelt Titian. He was born 1477, and lived to be 99 years old. He was contemporary with Michael Angelo and Raphael. His finest works are in Venice still, but there are some beautiful ones here. Begin on the South Side.

- 247 The Supper at Emmaus.....*Titian*

- 248 David and Goliath *Domenichino*

- 250 Ignatius Loyola *Titian*

This is a portrait of the founder of the order of the Jesuits. These monks, instead of living in cloisters, travelled from country to country, in order to increase by every means the power and authority of the Pope.

- 252 The Daughter of Herodias with the

Head of St. John *Giorgione*

- 253 A Music Party..... *do*

- 257 Portrait of Ariosto (The Italian poet)

Titian

- 260 The Dog of Charles V..... *do*

- 263 Portrait of a Girl Making Lace.. *do*

- 271 The Adoration of the Shepherds *do*

274 The Nine Muses *Tintoretto*
Tintoretto was at one time a pupil of Titian. His works show great power of drawing.

276 The Rich Man and Lazarus.. *Bassano*

277 Titian's Daughter *Titian*

278 Marriage of St. Catharine *do*

279 Sketch for the Large Picture in Spain known as the Glory of Titian *Titian*

Paolo Veronese was another painter of this period who lived much at Venice.

280 Marriage of St. Catharine

Paolo Veronese

281 Philip II. of Spain *Titian*

Son of Charles V., and husband of Mary, queen of England.

282 Expulsion of the Money Changers

Paolo Veronese

289 A Rich Wooded Landscape .. *Titian*

293 Virgin and Child with Saints *Bonifazio*

299 Virgin and Child Worshipped by Saints

Palma Vecchio

300 Portrait of a Senator *Tintoretto*

301 A Riposo *Titian*

304 Rebecca at the Well ... *Paolo Veronese*

305 Adoration of the Shepherds

Palma Vecchio

306 The Magdalen Anointing the Feet of the Saviour *Paolo Veronese*

307 Portrait of a Doge *Tintoretto*

310 The Three Maries.. *Annibale Caracci*

This picture is considered one of the finest in the Exhibition. It belongs to Lord Carlisle. The painter was born in 1560, and was the son of a tailor living at Bologna, in Italy. He died in 1609, when James I. was king of England. His works are very unequal; and art was fast declining in Italy at this time. No man had genius to surpass the great painters who lived at the end of the fifteenth and beginning of the sixteenth centuries, and those who succeeded them began to work in a spirit of rivalry and imitation—seeking their own fame. Thus it seems as if their pictures want the earnestness, simplicity, and truth which spring up only beneath the brush of a man whose hands are the ministers of a faithful and unselfish heart, desiring not its own glory, but the glorification of God by work.

311 The Assumption of the Virgin

Guido Reni

312 Landscape, with the Sacrifice of Isaac

Tintoretto

313 Landscape, with the Temptation of Christ *do*

314 Esther before Ahasuerus ... *do*

325 Madonna and Child adored by saints
Lodovico Caracci

330 A Riposo *Albani*

334 St. Agnes *Dominichino*

337 Grand Landscape *do*

338 David and Abigail ... *Guido Reni*

339 Head of the Saviour, ... *do*

341 St. John the Evangelist *Domenichino*

342 A Butcher's Shop, containing Portraits of the Caracci Family..... *A. Caracci*

This is a strange and disagreeable picture for the painter of the Three Maries to have painted. Yet, if the following story be true, it has a certain interest:—"Ludovico Caracci was the son of a butcher, Annibale and Agostino the sons of a tailor. Ludovico was very proud, and was often annoyed with Annibale, who was fond of alluding to the lowness of their origin. To mortify this pride, Annibale painted the portraits of the family in a butcher's shop, and showed the picture for the first time to Ludovico, when in company with the Cardinal Farnese. Annibale is the butcher weighing some meat for Ludovico, as a soldier of the Swiss guard of the Cardinal of Bologna. Agostino is trying a nail to see if it will hold some mutton he has in his left hand. Antonio (a natural son of Agostino), called "Il Gobbo," from his deformity, is lifting down a carcase; and the old woman in the background, who comes in to buy some meat, is Annibale's mother."—*Manchester Guardian*.

343 Half-length Figure of St. Sebastian.

Guido

The story of St. Sebastian is very old. He was a soldier of Gaul, serving in the Roman army, and was secretly a Christian. Two of his friends were discovered to be of the same faith and were led forth to die. They were followed by their aged parents, their wives, and their children, who entreated them to recant and not to leave them desolate and alone. The two young men, who had borne tortures without wavering, began to hesitate. Sebastian, seeing this, moved forward and spoke to them with such eloquence that not only were they strengthened, but all who heard him were converted—even the guards and the judge himself. So, for that time, the young men were free. Before long, however, they died a cruel death. Then, the emperor sent for Sebastian, whom he loved, and prayed him to renounce his faith and save his life, but Sebastian was firm, and he was condemned to be tied to a stake and

shot at with arrows : the emperor declaring to the troops that he died only for his faith, being guilty of no other crime. He was left for dead, pierced by many arrows; but in the night came the widow of one of his friends, who, finding that the arrows had pierced no mortal part, took him to her house and healed his wounds. His friends wanted him to hide for fear of the emperor's fury; but he went rather to the steps of his palace, and pleaded for the poor Christians, and reproached the emperor with cruelty. The emperor was astounded when he recognised

the man whom he had believed to be dead; but he would not listen. He ordered the soldiers to carry him away and beat him to death with clubs.

344 Cleopatra and the Asp.....*Guido*

This is the celebrated Queen of Egypt, renowned for her beauty and her wickedness. Finding she must go to Rome as a prisoner, she determined to destroy herself; and prevailed upon a peasant to bring her, concealed in a basket of figs, an asp, the bite of which she knew would produce death.

NORTH WALL.

Now cross to the opposite side of Saloon B. These are German, Flemish, and French pictures.

524 The Council of Trent (or more probably a state trial)....*Gerard Terburg*

525 St. John in the Desert

Juan de Ribalta, a Spanish painter

528 The Last Judgment...*Rottenhammer*
Observe the miniature-like painting of this.

529 His own Portrait.....*Roelae*

530 Madonna, and St. Elizabeth with the Holy Children, Meeting... *do*

These are by a Spanish painter.

531 Landscape.....*David Teniers*

532 His own Chateau, with Portraits of Himself and his Three Children.... *do*

533 A Guard Room..... *do*

Peter Paul Rubens is the most celebrated master of the Flemish school. His two greatest pupils were Van Dyck and *Snyders*. Rubens was born at Cologne, but lived for many years at Antwerp, where the summer-house in which he used to sit, and a tree which he planted, are still shown to travellers. Rubens was a diplomatist as well as a painter, and was employed in the negotiation of a peace between Spain and England. Charles I conferred upon him the honour of knighthood. His life was remarkably prosperous. Van Dyck, his greatest pupil, was also knighted by the same king. He died in London.

536 The Tribute Money.....*Rubens*

540 Children Blowing Bubbles.... *do*

543 The Queen of Bohemia hunting
Velvet Breughel

544 Landscape.....*Rubens*

545 Market Scene.....*F. Snyders*

547 Ignatius Loyola.....*Rubens*

548 Rubens and His Wife..... *do*

550 His own Portrait..... *do*

552 A Village Scene, with Peasants Playing Bowls.....*D. Teniers*

565 A Boar Hunt....*Rubens and Snyders*

566 Sketch for the Elevation of the Cross
Rubens

569 St. Martin Dividing his Cloak with the Beggar.....*Rubens*

It seems more probable that this picture is by Van Dyck. St. Martin was a Roman soldier, and, when quartered at Amiens, in France, in the year 332, A.D., he saw a poor beggar half-dead with cold. Cutting his own cloak in two with his sword, he gave half to the beggar. That night in a dream he beheld the Lord bearing on his shoulders the half of the cloak which had been given to the beggar. Jesus said to the angels around, "My servant, though unbaptised, hath clothed me thus." After this vision the soldier hastened to be baptised. He afterwards left the army, became a bishop, and is said to have worked miracles.

573 Boar Hunt.....*F. Snyders*

574 Landscape by Sunset.....*Rubens*

575 David with the Elders of Israel
presenting a thank-offering... *do*

576 The wife, sister, and child of the painter..... *do*

579 Queen Tomyris with Head of Cyrus *do*

More than 500 years before the birth of Christ, Cyrus, king of Persia, made war upon the Massagete. They were defeated and their king slain. His widow Tomyris, after her son also had been vanquished, put herself at the head of the army and routed the invaders. Cyrus was killed and the barbarous queen ordered that his head should be severed from his body, brought to her, and put into a vessel of blood.

581 Storm Landscape	<i>Gaspar Poussin</i>	604 One of the Acts of Mercy	<i>Sebastian Bourdon</i>
585 Study of a Man on Horseback	<i>Van Dyck</i>	605 Snyder's, Wife, and Child..	<i>Van Dyck</i>
588 The Testament of Eudamidas	<i>Nicolas Poussin</i>	608 Girl with Parrot	<i>Jacob Jordaens</i>
594 St. Jerome	<i>Van Dyck</i>	609 Man and Woman at a Window	<i>Molenaer</i>
595 The Magdalen.....	<i>do</i>	610 Wisdom and Folly.....	<i>Jacob Jordaens</i>
596 Descent from the Cross ...	<i>Van Dyck</i>	618 Female with a Guitar	<i>Daniel Mytens</i>
601 View of the Campagna (near Rome)	<i>Nicolas Poussin</i>		

VESTIBULE II.

This Vestibule is devoted to the works of Spanish painters, and chiefly to those of the greatest—Murillo.

Murillo was born at Seville, in 1617. His parents were poor, but related to an artist, in whose school the boy learned to paint. He managed, by painting cheap pictures to sell in the market, to save enough to pay for a journey to Italy. On his way he stopped at Madrid, and ventured to knock at the door of Velasquez, who was then court painter, and high in royal favour. Velasquez took the young artist to his home. He never went to Italy; but, after two years spent at Madrid, returned to his native town, where he led a pious, kindly life. His pictures are eminently pure and sweet. The faces naturally have the Spanish type. His Madonnas were probably sketched from the peasant women round him. He died in consequence of a fall from a scaffold, in a church which he was painting at Cadez.	622 St. Augustine and the Infant Saviour	<i>Murillo</i>
	623 Head of the Saviour	<i>do</i>
	624 Figures in a Landscape ...	<i>Velasquez</i>
	626 Infant Don Carlos	<i>do</i>
	627 Shepherds crowned, leading a bull	<i>do</i>
	629 Woman Drinking	<i>Murillo</i>
	631 Abraham Entertaining the Angels	<i>do</i>
	632 His own Portrait.....	<i>do</i>
	635 A Joseph Embracing the Infant Saviour	<i>do</i>
	636 The Baptism	<i>do</i>
	638 Infant Christ Sleeping in the Arms of St. Joseph	<i>do</i>
	639 Holy Family	<i>do</i>
	640 His own Portrait.....	<i>do</i>
	641 Madonna in Glory	<i>do</i>
	643 Flight into Egypt	<i>do</i>
	645 St. John and the Pharisees ...	<i>do</i>
	647 The Good Shepherd	<i>do</i>

SALOON C.—SOUTH WALL.

We have here a few of the later Italian pictures.

347 Charity	<i>Guido Reni</i>	St. Lawrence was a young martyr of Rome, who suffered for his faith in Christianity. He was condemned to be fastened to a gridiron and laid upon a slow fire. All through the torments of this horrid death his faith and patience never wavered.
354 The Lord of the Vineyard hiring Labourers	<i>Domenico Feti</i>	
357 The Madonna and Child	<i>Sassoferrato</i>	
358 A Violin Player	<i>Guercino</i>	
361 Salome Receiving the Head of John the Baptist	<i>Guido Reni</i>	
366 The Nativity	<i>Luca Giordano</i>	
368 Marriage of St. Catharine	<i>Carlo Dolci</i>	
370 The Martyrdom of St. Lawrence	<i>Guercino</i>	
		373 An Altar Piece—Virgin and child, with Angels and Saints
		<i>Guercino</i>
		374 The Magdalen in the Desert..
		<i>Maratti</i>

The Italian paintings end here, and it will be better to cross the room and begin at the top of the other side.

NORTH WALL.

French, Flemish, and Spanish Masters.

648 A Dead Christ Mourned by the Virgin	<i>Van Dyck</i>	Claude Lorraine was born in France in 1600. He was the son of poor parents,
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and was apprenticed to a pastry-cook. He went afterwards to Rome in search of employment, and engaged himself to an artist.

- 650 Poetical Landscape... *Claude Lorraine*
 655 A Seaport, with Trees *do*
 657 St. Anne Teaching the Virgin to Read *Nicolas Maas*

- 658 Two Women and Child *do*
 660 Three Children *Van Dyck*
 661 King Charles I *do*
 664 Large Landscape..... *J. Van Artois*
 672 A Synagogue..... *Arnould de Gelder*

Rembrandt was born near Leyden, in Holland, in 1606. He was the son of a miller. His pictures are generally remarkable for strong central light and very deep shade.

- 675 Preaching of St. John in the Wilderness (unfinished) *Rembrandt*
 677 An Old Woman (remarkably good) *do*
 683 Children of Charles I *Van Dyck*
 685 His own Portrait at 36..... *Rembrandt*
 687 Jacob's Dream *do*
 691 Daniel before Nebuchadnezzar *do*

EAST WALL.

- 723 Landscape *Salvator Rosa*
 Salvator Rosa was born near Naples, in 1615.

- 724 Ship in a Storm *Van de Velde*
 729 Peter the Great... *Sir Godfrey Kneller*

Portraits of great men are always interesting; and we dare say you have read of the famous czar who came from Russia to Holland, and worked in a dockyard as a common labourer, that he might teach his subjects how to build ships.

- 730 Musicians..... *Adrian van Ostade*

SOUTH WALL.

- 755 A Sea Piece *Van de Velde*
 760 Head of a Bacchante *Murillo*
 761 Landscape..... *Mindert Hobbema*
 763 A Sleeping Female (life size) *Jan Steen*

- 764 Man holding a Horse *A. Cuyp*
 766 A Storm..... *Jacob Ruysdael*
 767 Wood with a Road through it *Hobbema*
 771 Landscape..... *Jacob Ruysdael*
 773 A Ferry Boat..... *A. van de Velde*
 775 Landscape .. *Salvator Rosa*
 777 Mountainous Coast.... *do*
 782 Henry de Halmale and Servant *Velasquez*

- 783 Two Peasants, &c. *do*
 786 Portrait of a Young Lady ... *do*
 789 Duke Olivarez on Horseback *do*

- 694 Female Portrait (very striking) *Rembrandt*

- 695 Belshazzar's Feast *do*
 698 Large Landscape..... *do*
 699 Landscape *Jacob Ruysdael*
 Albert Cuyp was born at Dort on the Maas in 1605. He excelled in sunny landscapes.

- 701 Landscape and Cattle *A. Cuyp*
 702 A Waterfall *Jacob Ruysdael*
 703 A Landscape..... *Philip de Koninck*
 705 Calm Sea and Shipping *Van de Velde*
 706 A Stormy Sea *J. Ruysdael*
 708 View of Bentheim Castle on the Rhine *J. Ruysdael*

- 709 A Game Piece..... *Jan Weenix*
 710 Nymvegen on the Rhine *A. Cuyp*
 711 Landscape *J. Ruysdael*
 712 Large Landscape *A. Cuyp*
 715 Landscape with Eight Figures *B. Van der Helst*

- 718 An Italian Evening Scene... *Jan Both*
 719 Landscape—"The Muleteer" *do*
 721 Ferry Boat View on the Maas *A. Cuyp*
 722 Landscape..... *Mindert Hobbema*

- 734 View in Utrecht *Van der Heyden*
 735 Peasants in a Court-yard *Adrian van Ostade*

- 736 Charles I. on Horseback ... *Van Dyck*
 A very celebrated picture.

737 Comte Duc Olivarez *Velasquez*
 This comte was an ambitious and unprincipled man, and was minister at the time Velasquez was at Madrid.

- 741 A Dutch House *Van der Heyden*
 The Figures by *Van de Velde*

- 744 A Landscape *Salvator Rosa*

- 790 Standing Figure of St. Francis *Zurbaran*

Zurbaran was a Spanish painter, born in 1598, and is celebrated for his paintings of friars.

- 791 View of the Campagna, taken from Tivoli *Paul Brill*
 793 The Virgin in Glory *Zurbaran*
 794 Interior of a Church *A. Delorme*
 799 Rehearsal of an Italian Comedy *Battaglia*

- 801 Head of our Saviour *Luis de Morales*
 803 Jacob Keeping Laban's Sheep *Spagnoletto*

- 805 Job and His Friends ... *Salvator Rosa*
 809 St. Peter Delivered from Prison *Adam Elzheimer*

MODERN SCHOOL.

The opposite side of the building is devoted to paintings of the English school, beginning with the earliest. Before the end of the 17th century, England had given birth to no great painters, though several had made this country their place of residence. Any one glancing down this northern aisle, must be struck with the wide difference between ancient and modern art. Protestantism, among other changes, had divorced art from religion. Churches were no longer adorned by paintings, and religious subjects were almost abandoned. By degrees men's eyes opened to the glorious beauty of the world around them; they learned to watch the ever-changing sky, the sweeping shadows of the floating clouds upon the meadows; the gorgeous tinting of the autumn leaves; the dashing of the stormy sea; the quiet shades where streamlets glide. They looked back, too, into history, and they found that there were scenes of heroism, of horror, of suffering, and of glory, which they could look upon in fancy, and show their fellow-men on canvass. England is rich in natural beauty—no country more so. She is rich, too, in a glorious past, and richer still in a glorious present, when she has hopes and enjoyments for all her children; when railways take them out into the fresh pure country; when the Queen and her nobles lend treasures which money could not replace, to tempt the sons of toil from the beerhouse to gaze on the master-pieces of art. We can offer to the generous lenders of these pictures no thanks so graceful as our worthy appreciation of them, shown by our presence at Old Trafford.

Now turn into Saloon D, opposite Saloon C, and begin on the South Wall.

- 6 Westminster Bridge in Progress *S. Scott*
 7 Old London Bridge..... *do*
 10 Portrait of Gay the Poet (author of the
 Beggars' Opera)..... *Vanderbank*

William Hogarth was born in London in the year 1697. He was apprenticed to a silver plate engraver, and served out his time. But he had too much genius to continue in this business, though his knowledge of it probably led him to engrave his own pictures, thus increasing the value of his prints. Most of his works were devoted to ridiculing the vices and follies of city life. Though unsparing in his satire, we are told that "as a husband, brother, friend, and master, he was kind, generous, sincere, and indulgent."

- 15 His own Portrait..... *Hogarth*
 16 His Wife *do*
 17 Scene from the Beggars' Opera *do*
 22 Garrick as Richard III. *do*
 25 Scene from the Beggars' Opera *do*
 26 The March of the Guards to Finchley

This picture represents, in a comic style, the citizens of London in expectation of the Pretender's arrival in 1745. On his southward march, at this time, Prince Charlie slept at a private house off Market-street, which some of you may remember as the Palace Inn. It was well, perhaps, that the Prince met with strong opposition at Derby, and turned back to Scotland; for, truly, those guards look little like

real fighting-men, though we must remember that we are looking at the rear,—the redcoats in advance have a more soldierly appearance.

- 30 Captain Thomas Coram

This portrait, Hogarth says, he painted with more pleasure than any other. He knew that he was delineating the features of a kind and gallant man, the founder of the Foundling Hospital, London,—a man who made himself poor by making others rich.

- 31 Southwark Fair

In Hogarth's day fairs were very different from what they are now. There were then fewer shops, and people laid in stocks at one fair to last until the next. The nobility and gentry frequented them with their wives and daughters; but in this picture we are not introduced to such company,—we see countrymen and strolling players. On the right a catastrophe seems to have taken place, to judge from the falling beams.

- 19 View of Rosamond's Pond in St.
 James's Park, London

Look at the curious dresses in Hogarth's day.

In 1713 was born Richard Wilson. He was the first English landscape-painter, and his works did not sell. He lived in great poverty till towards the close of his life, when he inherited an estate from his brother. He retired to his favourite Wales,

where he spent his last days amid scenes which he loved, and ended his troubled life in peace.

Wilson's portrait of himself hangs at the bottom of the room.

167 —

37 View on the Thames near Marble Hill

We like this pretty view, with the pleasant walk by the water-side.

39 View on the Arno

Wilson spent several years of middle life in Italy, and this is a landscape near Florence.

Sir Joshua Reynolds was born 10 years later than Wilson. His life affords a strong contrast to Wilson's. Like him, he was the son of a clergyman, and early showed a taste for art. His father, who was also a schoolmaster, complained that he drew "out of pure idleness;" but he went on nevertheless, till at last a friend and neighbour advised that he should be sent to study art in London. He afterwards went to Italy for the same purpose; and, at the age of twenty-nine, established himself as a portrait painter in London. He became the greatest of English portrait-painters, and was a rich and prosperous man.

48 His own Portrait, in his Robes as Doctor of Civil Law

45 The Captive

This is a very striking and painful picture. Look at the sunken eyes peering for light, and the thin cheeks and matted hair.

52 The Braddyl Family

It is a relief to turn from the last to this well-to-do lady and gentleman with their son, in their old-fashioned dresses.

56 Girl Sketching

57A Battle of the Nile.....*Loutherbourg*
One of Nelson's victories.

63 Lady Francis Cole.....*Sir J. Reynolds*
A lovely child, with a pretty dog.

64 The Schoolboy

How solid and steady he looks. We may be sure his lessons are perfect.

73 Georgiana, Viscountess Althorp and her Daughter

What a pretty mother, and what a sweet loving-faced child.

Before leaving this side of the room we must say a few words about Thomas Gainsborough, who, while he rivalled Reynolds in portrait-painting, also excelled in landscapes. He was born at Sudbury, in Suffolk, and as a boy delighted in sketching in the woods about his home. It must

have been in Suffolk lanes, we feel sure, that he saw the pretty groups of children that we love to look at in his pictures. He married young, and seems to have been very happy in domestic life. It is said that "he loved to sit by his wife's side during the evenings, and make sketches of whatever occurred to his fancy, all of which he threw below the table, save such as were more than commonly happy; and these were preserved, and either finished as sketches, or expanded into paintings."

70 Landscape.....*Gainsborough*

What a pretty place: look at the distant church. Cows, sheep, goats, and lads and lassies, all seem unwilling to leave the cool shadow of the trees.

75 Puck.....*Sir J. Reynolds*

Those who have read Shakspeare's "Midsummer Night's Dream" will remember this little mischief-maker, who sits on a mushroom, with a face so full of drollery that it makes us laugh to look at him. Hear what Shakspeare makes him say:—

I am that merry wanderer of the night,
I jest to Oberon and make him smile,
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal;
And sometimes lurk I in a gossip's bowl,
In very likeness of a roasted crab;
And, when she drinks, against her lips I bob,
And on her wither'd dew-lap pour the ale.
The wisest aunt, telling the saddest tale,
Sometimes for three-foot stool mistaketh me;
Then slip I from her and down topples she.

So wrote the poet, and thus painted the painter.

81 Siege of Gibraltar.....*Wright*

89 Lion and Lioness.....*Stubbs*

91 Horses in a Storm.....*Gilpin*

92 Two Boys and Fighting Dogs
Gainsborough

How naturally those dogs are struggling. We suppose the boy with the stick to be the owner of the defeated dog, and if his companion did not look very good tempered, we should fear the battle might be carried on by the boys.

100 Serena.....*Romney*

How the little lady is devouring her book. See how the candle wants snuffing—she has forgotten it, and it will soon be out.

102 Hotspur and Glendower.....*Fuseli*

This is another scene from Shakspeare. You will find it is the first scene in the third act of Henry IV. part I. Hotspur, Glendower, and Mortimer are disputing

about the division of England and Wales into three equal parts.

110 Death of Captain Cook *Hodges*

You have heard most likely of the celebrated voyager Captain Cook, a poor Yorkshire boy, who, by courage and industry, became a captain, and sailed to the South Seas, where he made many useful discoveries. He was killed by the natives of Owhyee, one of the Sandwich Islands, in 1779.

111 Samson and Delilah *Rigaud*

112 The Death of Major Pierson, on the Invasion of Jersey by the French

Copley

116 The Battle of the Boyne *West*

This battle was fought in 1690, near Drogheda, in Ireland. William III. defeated his father-in-law, James II. and, to the great blessing of England, became firmly seated on the throne. Those who want to read an interesting account of William III. must get Macaulay's history.

117 Lafayette in the Dungeon at Olmutz

Northcote

The French patriot had been three years in this Austrian prison, when his devoted wife, just released from a long imprisonment in Paris, obtained an audience of the emperor and implored his release. Finding all entreaty useless, she begged leave for herself and her two young daughters to share his captivity. This favour was granted to her, and they remained together for twenty months.

121 Maritana *Thomson*

We tremble at the position of this unfortunate family. The man looks so collected, however, that his shot will, doubtless stretch the lion dead at his feet.

122 Jael and Sisera *Northcote*

124 Age and Infancy *Opie*
Opie was a self-taught artist. The son of a village carpenter in Cornwall.

We must say a few words about George Morland before we point out his pictures. We have never read the history of a sadder life than his. He was born in London in 1763. When he was a mere child, his father made money by his drawings. He was kept locked up in a garret that he might work harder, indulged with rich food, and encouraged by praise and wine. At seventeen he left his father's house, and started for himself. Except for a short

interval just after his marriage, his life was spent in riot, drunkenness, and debt. His pictures were painted to supply immediate necessities, and are said to have amounted to 4,000. He died at the age of 39, the victim of a mis-spent life.

127 Gipsy Encampment *G. Morland*

Look at the cross-sticks, ready to hang the pot over the fire. It is a pleasant place for an out-of-doors dinner.

129 Children Playing at Soldiers

The little girl with her doll seems not willing to join the pretty regiment. She is a peaceable, domestic little body.

137 Landscape..... *P. Nasmyth*

138 African Hospitality..... *G. Morland*

143 Englishman's Return for African Hospitality *do*

If England had not freed her slaves, we should be ashamed to look upon these pictures.

142 Gipsies *G. Morland*

Here is another and a nearer peep at gipsy life. Look at the donkey.

149 View of Foundling Hospital ... *Wilson*

151 View in Wales *do*

153 The Market Cart *Gainsborough*

This is a pretty sketchy picture; full of life and spirit. We almost fancy the horse's feet must splash into the water.

155 Mrs. Anderson Pelham Feeding Chickens *Reynolds*

This is a beautiful portrait of a beautiful woman. But, unfortunately, the colours, as is very often the case in Reynolds' pictures, are faded.

156 The Blue Boy *Gainsborough*

This is a celebrated picture. Reynolds and Gainsborough were rival painters, and never the best of friends. Sir Joshua did not like much blue in a picture, and Gainsborough undertook to make it look well. You must judge for yourselves how you like the colour of the dress, but you must find no fault with the boy, with his honest, sturdy, truth-telling English face.

157 Mrs. Graham *Gainsborough*

We think the most beautiful face and figure that we ever saw on canvass.

161 The Cottage Door *Gainsborough*

A sweet picture, showing a pretty country home, with a mother and children of all ages.

VESTIBULE III.

On your left is

- 170 Scene in Suffolk *P. Nasmyth*
 173 The Canterbury Pilgrimage *Stothard*

This picture is an illustration of Chaucer's poem. Pilgrimages to the burying places of saints are still common on the continent, and in Chaucer's day they also frequently took place in England. He supposes himself to have joined a company of pilgrims at an inn. They journeyed on the next day, accompanied by the host, who proposed that they should tell tales to beguile the way. The pilgrims were various. Among others, a knight, with his son, a squire, a yeoman, a nun, a monk, a lawyer, a miller, and a priest, of whom the poet beautifully says—

The lore of Christ and his apostles twelve

He taught, but first he followed it himselfe.

- 182 Boy and Rabbit *Sir H. Raeburn*

- 183 Miss Farren, Countess of Derby

Sir T. Lawrence

A portrait of a Manchester-born beauty, by a celebrated artist.

- 187 Cathedral Interior *D. Roberts*

- 188 Colonel Blood stealing the Crown

Jewels *Briggs*

- 193 Children with a Donkey *Gainsborough*

- 196 Bull, Cow, and Calf *J. Ward*

Farmers must judge about the merit of these cattle. They hold very high rank in the opinion of artists.

- 197 The Evening Gun *F. Danby*

Observe the quiet of this picture.

Everything seems sinking to repose; the sunset glow is beautiful, and we can fancy how the deep boom of the cannon has just sounded, loud and startling, in the stillness.

- 201 Two Beggar Boys *Gainsborough*

- 204 An Interior *Sir E. Landseer*

We like this Scotch cabin, with its happy-looking inmates. Look at the fire, how it burns; observe the dried fish hanging from the ceiling; and the dog begging for that bit of oatcake. The man has had a hard day's work, and will enjoy his supper.

SALOON E.

This room contains the works of living painters, and of those who have died within the last few years. Thus, while we say less about the painters, we enter more into their works, because the painted thoughts of men, surrounded by the same interests, and seeing the same scenes as we do, must have a more vivid interest for us. It is like reading the books of our own day, after spelling through the old fashioned writing of past times. One remark, however, we must make. It is impossible for any one who hears or reads of art at the present time not to be familiar with the term "Pre-Raphaelite," though its meaning is very often misunderstood. The name was one chosen by certain earnest artists, and was meant, as we believe, to imply that since the time of Raphael, art, by imitating art, had grown false, soulless, and conventional, and that a close, loving, earnest appreciation and study of nature could alone restore that truthfulness, without which there is no real beauty. These painters spare neither time nor labour, and for that reason alone their works would deserve careful and unprejudiced attention. The casual observer of the few specimens of this school exhibited here will probably be first struck by their peculiar vividness of colour. Let him try for a moment to forget the other paintings around him, and recal to mind the brightness of objects seen in actual sunlight, and then enter into the details of the Pre-Raphaelite pictures.

- 207 Scheldt, near Antwerp *Sir A. Callcott*

This is a pleasant peep at the river, which flows past this old Belgian town. You may study the build of the boats, and the caps and hats of the women.

- 208 Wreck of the Minotaur (a transport ship) *J. M. W. Turner*

This picture, as indeed all by the same artist, will repay any amount of study, for this simple reason, that Turner himself was the closest and most untiring student

of nature that ever lived. We hear that he thought nothing of walking twenty or five and twenty miles a day, sketch-book in hand, stopping every now and then to draw whatever struck his fancy. Often he started suddenly on a long journey, looking, as he always did, more like a farmer than an artist, but still for ever drawing. Fishing was his favourite amusement. About his private life it seems that there is little known. He was singularly reserved, had

no near relations, and died at an obscure lodging, near London, under an assumed name. The nation to whom he bequeathed not less than 20,000 of his works, laid him beside Sir Joshua Reynolds, in St. Paul's Cathedral.

This shipwreck is a dark-looking picture, and lings in a bad light; but with care you will make it out, and feel the dreadful horrors of shipwreck. On the left is the great hulk of the vessel; its masts are reft away, and it is lying on its side, but it is crowded with human beings. Look at the boats: from one they are holding out a spar to a drowning man; and again behind him is another poor soldier, whose head only is visible. The sky looks full of fury, and the waves are awful even in a picture. What are the realities of such scenes?

213 Portrait of Napoleon *T. Phillips*

217 Countess of Wilton.. *Sir T. Lawrence*

224 Cologne—The Arrival of a Packet Boat—Evening.... *J. M. W. Turner*

It is a relief, after looking at the wreck, to turn our eyes to this lovely picture. In the far distance, on the left, you may make out the outline of some beautifully shaped hills, called the "Seven Mountains." In front of them, appearing on each side of the boat, is the bridge that crosses the Rhine. It is built of boats, fastened together by chains, and covered with planks, in order that a portion may at any time be floated away, to make a passage for steamers or vessels of any kind. At the time this picture was painted there seem to have been no steamers, as the packet is a sail or tow-boat. In the foreground is the frame of a net, such as are used on the Rhine. The longer you look, the more you will see. Observe the pretty gateway on the right, the women carrying wood, the saw left in the beam, the dog drinking, &c.

225 The Slave Market..... *W. J. Müller*

228 Sunrise, Mouth of the Thames, with Men of War *J. M. W. Turner*

The fishermen look cold, and as if they would be glad to see the sun.

229 Vintage at Maçon.... *J. M. W. Turner*

241 Macbeth *B. R. Haydon*

This large picture is sure to excite attention, and we recommend those who do not know the play of Shakspeare from which it is taken to read it at once. We see the

unfortunate king sleeping peacefully. Lady Macbeth is on the stairs, where she says

He is about it:

The doors are open; and the surfeited grooms
Do mock their charge with snores: I have drugg'd
their possets,

That death and nature do contend about them,
Whether they live or die.

Macbeth. [Within.] Who's there?—what, ho!

Lady M. Alack! I am afraid they have awak'd,
And 'tis not done;—the attempt, and not the deed,
Confounds us:—Hark!—I laid their daggers ready,
He could not miss them.—Had he not resembled
My father as he slept, I had done it.

Haydon was the friend of Wilkie, and it is pleasant to read of their student days. Poor Haydon's later life is so full of disappointment and irritability, and his self-inflicted death so grievous, that we like to quote from his own biography a few words about himself and his friends:—"Wilkie," he says, "was a pale, retiring, awkward, not over-fed student." He had come from a Scotch manse to try his fortunes in London. In 1806, he painted a picture called "The Village Politicians," and of this picture Haydon read in the *News*, "A young man, by the name of Wilkie, has produced a very extraordinary work." "I was in the clouds," he writes, "hurried over my breakfast, rushed away, met Jackson, who joined me, and we both bolted into Wilkie's room. I roared out, 'Wilkie, my boy, your name's in the paper.'" "Is it, re-al-ly?" said David. "I read the puff—we huzzaed, and, taking hands, all three danced round the table until we were tired." Wilkie received thirty guineas for this picture. Hear how he spent part of the money: Haydon says, "At last I, as his particular friend, received an invitation to tea; and after one of our discussions on art, he took me into another room, and there lay spread out in glittering triumph, two new bonnets, two new shawls, ribbons and satins, and heaven knows what." * * And these were presents for the mother and sister in the quiet home in Scotland.

244 Sketch for Blindman's Buff

Sir D. Wilkie

We shall find the picture further on.

246 Rustic Hospitality *W. Collins*

The children are almost too shy to offer the draught to the tired traveller.

253 River Scene—Fishermen *Turner*

Remark the net and the floating corks which support it.

257 Landscape—Barge passing a Lock

J. Constable

This painter must have loved showery days. We see the same weather in all his pictures, and there are several here.

258 Blindman's Buff *Sir D. Wilkie*

Now take a long look at this capital picture, and you will laugh almost as much as if you were one of the players. There's the baby out of the way on the left; that's lucky, for that tumble, chair and all, is an awkward affair. There's a good group near the fire; some trick is brewing in the head of the boy with the broom; and there is kissing going on which perhaps it is as well the blind man does not see.

259 Distraining for Rent ... *Sir D. Wilkie*

This is a very different subject. Our hearts bleed for the poor family, whose very bed-clothes are being fingered by the bailiffs; but we hope that the respectable old man who is expostulating with them will be able to make some arrangement for his unfortunate son. He looks well-to-do.

261 The Artist's Parents *Sir D. Wilkie*

Here they are, the quiet minister and his wife, whom the painter loved so much.

262 The Letter of Introduction

Sir D. Wilkie

We cannot help pitying that shy boy in the presence of the crabbed-looking old man; and yet we fancy there are traces of possible kindness in the corners of the old man's mouth.

265 The Rent Day *Sir D. Wilkie*

—We suspect we can make out from the faces those who can pay and those who cannot. The man who is coughing will certainly plead the excuse of illness; and the poor widow, whose baby plays with the key of the house-door, may perhaps beg for a little delay. That man at the table must be talking of what he has laid out, or asking for improvements. The happiest group are the farmers on the right, with their cold pie and ham, and the expectation of something to drink when the butler has drawn the cork. They have paid. The dog has his eye on a bone.

266 Walton Bridge, on the Thames

J. M. W. Turner

271 The Dance (an Eastern Group)

W. J. Müller

274 "Guess my Name" ... *Sir D. Wilkie*

275 The Card Players do

278 Italian Landscape .. *Sir A. W. Callcott*

279 Buying Fish on the Beach *W. Collins*

280 Judgment of Solomon *B. Haydon*

The contrasted expressions of the two mothers are very striking, and the lead child is painfully real.

281 The Homeric Dance..... *W. Etty*

William Etty was the son of a ginger-bread maker, at York, and was an apprentice in a printing office. But nothing could subdue his wish to be an artist. His painting of human flesh is considered finer than that of any other English artist

283 Turk enjoying his Siesta.. *Borrington*

The gentleman seems very comfortable. Look at his turban and long pipe.

290 The Sphinx *W. J. Müller*

This great stone head, so large that a man can sit on the wrinkle of its chin, stands, and has stood for ages, in the great desert of Egypt. Why or how it came there, history does not say. The pyramids are also to be seen in this picture.

294 Sun rising through Vapour ... *Turner*

Look at this picture till you see all the beautiful faint distance. Mark the bit of the pier, the fish lying on the beach, the shrimper, &c.

296 Prayers in the Desert.. *W. J. Müller*

297 Falls of Schaffhausen *J. M. W. Turner*

A wonderful picture of a wonderful waterfall. It is situated higher up on the same river, the Rhine, which we noticed, No. 224.

299 Boulevard at Paris *W. Collins*

The climate of Paris allows so much out-of-door enjoyment, that the streets are much gayer than our own. People sit about at the doors, taking their wine or coffee, and you never walk far without seeing piles of wooden chairs, similar to those in the Art Treasures Building.

300 The Dead Bird..... *W. Collins*

The favourite is dead. One party are digging its little grave, while the others seem about to cover it with flowers.

301 Entry of Charles Stuart into Edinburgh

T. Duncan

Here is bonnie Prince Charlie in his prosperous days, with lovely women and handsome men to bid him welcome.

302 The Baggage Wagon... *W. J. Müller*

309 Welsh Landscape do

312 The Irish Wedding *P. Goodall*

The bride and bridegroom seem to be dancing a jig together.

316 Interior of an Italian Osteria.... *Cope*

This is an inn. The two Englishmen on the left do not seem to understand how much they have to pay for their dinner. We see their carriage waiting at the door.

The groups on the right are knocking glasses together in the foreign fashion of drinking healths. The little girl is asking for money for the musicians.

320 The Merry-making *W. P. Frith*

Those two girls evidently want grand-papa to join the country dance. Look at the fortune-telling gipsy.

323 View of Oneglia..... *E. W. Cooke*

A town on the north coast of Italy. Observe the palm tree.

324 The Salute..... *E. W. Cooke*

A Church at Venice.

328 The Playground *T. Webster*

What a merry scene. Tops, foot-ball, and marbles. On the left, a papa and mamma are just arrived. On the right, the fruit woman waits for customers. We fancy the big boy is persuading the little one to buy the pear and give him half.

330 Pilgrims in Sight of Rome

Sir C. L. Eastlake

331 "There's Life in the Old Dog yet"

Sir E. Landseer

The man is shouting these words to some one above. The stags have fallen over, and the dog has either jumped or fallen after them. The man has been lowered by a rope to look for his favourite.

332 The Glen at Eve..... *M. Anthony*

Do not pass by this picture till you feel you understand the beauty of the sunset hour in such a place.

334 The Rubber *T. Webster*

337 Dignity and Impudence

Sir E. Landseer

338 Passing Cloud *J. C. Hook*

Let us hope this passing cloud, like lovers' quarrels in general, will be the renewing of love.

340 Neapolitan Picture *T. Uwins*

341 Jacob and Rachel..... *W. Dyce*

343 Passage of the Magra.... *C. Stanfield*

The Magra is a river of North Italy. Look at the snow-tipped mountains.

345 The Shepherd's Grave *Sir E. Landseer*

The poor dog is seeking in vain for its master, who, as the unfinished inscription tells us, must be newly dead.

347 The Barber's Shop *W. Mulready*

349 Joan of Arc at the Stake *W. Etty*

Most of you have heard of the peasant maid who led the French armies to victory against English invaders, in the reign of Henry VI. She fell into the power of her enemies, and, in spite of her youth and her bravery, was cruelly burned to death, in 1431.

350 The Slide *T. Webster*

What a famous tumble one over another. One lad is crying, but the rest enjoy it. How cold the children look who are not at play. Observe the church and street, the boy warming his hands, and the loose bits of ice.

352 The Village Choir *T. Webster*

353 Dartmouth (A town in Devonshire)

C. Stanfield

355 The Forgotten Word..... *Mulready*

356 "Train up a Child in the Way he should go" *Mulready*

359 Christ Weeping over Jerusalem

Sir C. L. Eastlake

366 The Jung Frau, from the Ascent of the Wergern Alp..... *J. D. Harding*

The Jung Frau, or Virgin, is one of the highest of the Alps, and is of a beautiful form. Its sides are very steep, and it has been very rarely ascended. It is covered with perpetual snow. Observe the glacier stretching into the valley on the right. There are few things more wonderful than to go from cornfields and shady pine woods, under a burning sun, straight into the caverns of these glaciers. You may walk in several feet, and above your head and within reach of either hand is ice. Or you may mount on to the top and step from block to block, and look down into great deep chasms of the same cold, slippery ice.

368 Baby's Turn..... *C. W. Cope*

371 Death of Chatterton *H. Wallis*

You will generally find a crowd round this wonderful picture, but you must not pass on without seeing it, nevertheless. It is a very sad one. Poor Thomas Chatterton was born at Bristol, in November, 1752. He died by his own act, in August, 1770, before he had completed his eighteenth year. His father died before his birth, and all his education was received at a charity school. He was a boy of remarkable genius, and our hearts bleed when we think what he might have become under different circumstances. There is a hymn beginning thus,

"Almighty Framer of the skies,
O let our pure devotion rise
Like incense in thy sight!"

which he wrote at the age of eleven. At fourteen he was put apprentice to an attorney, and, though his situation seems to have been very irksome to him, he had time to prosecute his studies. These

were poetry, antiquities, and heraldry. He roamed about the town drawing its old churches, and anything quaint or ancient that struck his eye. He must have peopled it, in his fancy, with the people of old days, as he lay musing in the meadows. There seems to have been a strange want of truthfulness, or rather, perhaps, love of deception, in the boy; resulting, in part it may be, from defective early training, and in part also from his over-excited imagination. He had studied old-fashioned English till he could write it fluently; and, when a new bridge was opened at Bristol, he sent to a newspaper an account of the opening of the old one with friars passing over it, which, he said, was taken from an ancient manuscript. He went on from one forgery to another: to one man he presented a poem said to have been written by an ancestor 450 years before; to a religious citizen of Bristol he sent a pretended fragment of an ancient sermon; to an author writing about painting, he forwarded a history of the ancient painters of Bristol, and so on. These forgeries were so clever that people were quite puzzled by them, and still more so by poems which he alleged that he had discovered among parchments that had been found in chests deposited in an old church of which his uncle had the care. Strange as these statements were, it seemed almost more impossible that such poems should have been written by a boy. After serving three years in the attorney's office, Chatterton went to London. He expected to support himself by his pen, but, full of genius as he was, he could not earn his bread by writing. He wrote to his mother and sister, whom he tenderly loved, accounts of prosperity and fame, while he was starving in a miserable garret. He was very proud, poor boy; and even the day before his death he refused to accept a dinner offered to him by his pitying landlady. At length he despaired—he tore up all his papers, and took poison. Look out at the window of his dreary lodging: see how the faint light of dawn is breaking on St. Paul's and the great silent city. Look at the candle just gone out, the blunted pen, the torn papers, the emptied phial of poison, the poor dead boy, on the wretched bed, speaking of the poverty which his gay dress would fain have hidden, and say was ever a sad story more sadly told.

377 St. Michael's Mount *C. Stanfield*
(A rock off the coast of Normandy.)

378. Scene from Henry VIII. *Leslie*

Here we see the unfortunate Catharine, the divorced wife of Henry VIII. She is communicating her last wishes, messages to the faithless king to take care of her child.

“And a little

To love her, for her mother's sake that loved him,

Heaven knows how dearly. My next poor petition

Is that his noble grace would have some pity
Upon my wretched women, that so long
Have followed *both* my fortunes faithfully.”

We recommend you to read the play.

379 The Catspaw *Sir E. Landseer*

Poor unfortunate cat. What a clever plan of the monkey's to save his own fingers.

380 The Rivals *Leslie*

The lady is saucy, and is making her older and stouter lover ridiculous in the eyes of the young one. He will have much ado to reach that fan.

386 A Stage Coach Adventure *Frith*

How very unpleasant. Look at the quaker hiding his pocket-book. The old lady is giving up her purse, which, by the way, appears very empty. The military gentleman does not look over brave.

391 The Dogs of St. Bernard

Sir E. Landseer

On one of the high mountains of Switzerland, St. Bernard, is a hospital where monks dwell. People who travel for pleasure in summer are received there, and have bed and board. In the winter the mountain is passed only by those who travel from necessity; and these poor people are often overtaken by storms of snow, when they lose the track, and, wearied and benumbed, fall into a sleep, which ends in death. The monks devote themselves to rescuing such travellers. Their dogs are admirably trained, and go out to search among the snow. They have a flask of spirit tied to their necks, in case the poor victims should not be quite senseless, and be able to take the restorative. When the dogs find a man, they howl and bark to summon the monks. If human care can save these travellers, they are saved; but sometimes it is too late; and there are often bodies kept for months waiting for recognition, the cold preserving them from decay.

393 Passing Showers.....*T. Creswick*

The horseman is riding hard, in hopes of shelter.

394 Trial of a Witch.....*W. P. Frith*

Time was when many old women were thought to be witches, and were held accountable for the illness and various other evils which befel the young and pretty. If his worship sees clearly, he may perchance think the girl's pale face is due to the young man instead of the old woman.

397 The Forest Portal.....*R. Redgrave*

398 Peter the Great's First Interview with Catharine.....*A. L. Egg*

That pretty peasant on the left was soon to be Empress of all the Russias.

402 Children of the Mist..*Sir E. Landseer*

403 Burd Helen.....*W. L. Windus*

This picture is taken from an old ballad. The poor girl, disguised as a page, has followed her cruel lover over all that stony tract behind them. Her breath fails her, for his horse's walk is swift, and she knows not how to cross the water, yet there is no sign of help or pity in his face.

404 The Pet of the Common....*Horsley*

Poor little donkey; it will soon be too big to be handled so. Its mother scarcely approves.

407 Shoeing.....*Sir E. Landseer*

You may fancy yourselves in a forge as you look at this capital picture.

408 The Tight Shoe.....*Richter*

VESTIBULE IV.

On your left is

413 Cobbett's Register.....*H. Liverseege*

This picture is by a Manchester artist, who died very young. There is a good deal of power in the head of the cobbler, who, having a turn for politics, has put down his work and his pipe, and taken out his glasses to read the news.

415 Durham Cathedral.....*Glover*

Durham is one of the most strikingly situated of our cathedral towns. It is built on several hills by the side of the river Wear. Remark the sun-beams on the church, town, and river.

422 The Seventh Plague.....*J. Martin*

All Martin's works have a strange originality about them, and are remarkable for their power of expressing space and distance. In this, note also the clouds and general colouring.

423 The Recruit.....*H. Liverseege*

424 The Hireling Shepherd..*W. H. Hunt*

We like a picture that tells a story, and makes us think of it as of a scene in life just caught in passing. So we take an interest in the shepherdess who, with her lamb upon her knee, has fallen asleep, and let the sheep stray into the corn. You can just see their heads peeping above it. Some one has seen them. Is it the farmer's son, who has been watching the reapers? Be he who he may, he has not awaked her in anger, though he has tried to startle her with that death's head moth: a kiss will set all right. Look at the detail of this wonderful painting,—at the ears of corn,

the flowers, birds, apples, and, above all, the effect of sun and heat.

426 Reading the Bible in the Crypt of Old St. Paul's.....*G. Harvey*

Remark the eager attention of the listeners.

427 Italian Peasants.....*Hurlstone*

Look at these happy faces: they are going to have a feast of macaroni, the favourite food of the peasants in a great part of Italy. The dog looks as if he hopes to have some also.

428 Punch.....*E. Davis*

Who has not looked at Punch? Some of this group have seen him before, and others are all wonder. Look at the peeper: he wants to find out the secrets under the green baize. The dog belonging to the show is snarling defiance at a stranger.

431 The Forester's Family

Sir E. Landseer

Observe the beautiful forms of the deer, and the reality of their graceful motion.

433 The Prosperous Days of Job...*Dobson*

434 Rome, from Mont Janiculum

David Roberts

Rome, the city of seven hills, was once the mistress of the world. She is great in her ruin, and wonderfully beautiful beneath the glorious blue of Italian skies. Look how the setting sun lights up the trees and tops of the houses.

435 Stag at Bay.....*Sir E. Landseer*

443 Venice.....*J. Holland*

Here is another Italian city—Titian's home. Look at the watery streets.

SALOON F.

- 445 The Infant Samuel *J. Sant*
 447 The Smile.....*T. Webster*
 452 The Frown..... *do*
 453 Arrest of a Peasant Royalist, in Brit-
 tany (France) *F. Goodall*
 454 The Obstinate Juryman.*G. B. O'Neill*
 456 Sunrise off the Isle of Arran (Scot-
 land) *J. Danby*
 457 Cranmer at the Traitor's Gate
 F. Goodall
 459 Halt on the Fells *J. S. Cooper*
 460 Death of Foscarì (Doge of Venice)
 Pickersgill
 463 Loch Awe (a lake in Scotland)
 McCulloch
 464 Charlotte Corday led to Execution
 E. M. Ward

Charlotte Corday was one of the remarkable women of the first French Revolution. She meditated on the sad state of her country in her quiet home till it seemed to her that she was called upon to free France from at least one tyrant. She went to Paris, sought access to Marat, and stabbed him. She made no attempt at escape. Look at her pinioned arms, and face of defiant courage, as she goes forth to the guillotine. The man in blue is Robespierre. You can see the cart waiting to carry her to the place of execution.

- 467 Lake and Mountains *T. Creswick*
 470 Two Gentlemen of Verona *W. H. Hunt*

This picture is taken from the play of Shakspeare. A slight outline of the tale will help those who have not read it to understand the picture. Valentine and Proteus were friends in Verona. Valentine went to Milan to seek honour at the court, Proteus remained behind for love of Julia. Valentine won the affection of the Duke's daughter Silvia, and the lovers planned an elopement. At this time Proteus also came to Milan and was warmly welcomed by his friend, who confided to him his plans. Proteus, enamoured by the beauty of Silvia, betrayed the plot to her father, hoping to win her himself. Valentine was banished, and joined some outlaws in the forest. Julia hearing of her lover's faithlessness came in disguise and hired herself to him as a page. Silvia, to avoid a marriage with Thurio, planned by her father, escaped from her palace under protection of her friend Sir Eglamour. They

were attacked by outlaws and separated. To her horror she is rescued by Proteus, whom she dreads and despises, and who has come in pursuit of her with his page. Valentine steps forward, and the picture shows us Silvia nestling beside him in an attitude beautifully expressive of terror just passed and trustful confidence in her lover's protection. Proteus, bitterly ashamed, kneels down to sue for pardon, Julia leaning against the tree with a face full of various emotions, sorrow, joy, shame, amusement, and affection, is drawing from her finger a ring which Proteus gave to her at parting, and which will reveal her to him.

- 475 Crossing the Brook *J. Linnell*
 476 Letter from the Colonies...*T. Webster*

How many such letters come to England now-a-days, and with what beating hearts they are opened. Observe the anxious looks of the old people and the joyful face of the girl. Between them all, the postman has to wait for his money.

- 478 The Lacemaker.....*Mrs. Carpenter*
 479 Italian Peasants*Williams*
 481 The Last Gleam.....*J. Linnell*
 482 Children going to School.....*Webster*
 483 Battle of Roveredo (Tyrol) *C. Stanfield*

This town belonged to the Venetians until the year 1509, when it was taken by the Emperor Maximilian, grandfather of Charles V. The picture will repay close examination. Observe the army crossing the bridge and winding down to the river. Remark the fallen horse, and, on the right, the monks praying for the dying and succouring the wounded; also, the man loading his gun.

- 487 Children Returning from School

Webster

- 488 Strayed Sheep.....*W. H. Hunt*

This requires study. Observe the shadows of the trees upon the cliff, the steamer on the horizon, the wool of the sheep, and look at the whole till you feel you would like to lie and bask on the grass.

- 490 Palace of the Cæsars in the 19th century.....*Hurlstone*

Where Roman emperors dwelt in state, we now see peasant children playing cards.

- 492 The Lauch.....*Smith*
 495 Carrying Home the Deer

Sir E. Landseer

- 497 Sleeping Bloodhound *Sir E. Landseer*
 499 Dorn on the Maas (the birth-place of Cuypp).....*C. Stanfield*
 500 The Novice*Elmore*

A novice means a nun who has entered a convent, but not taken the final vows. This young girl looks not yet reconciled to her new life. She is telling her beads, but at the same time listening to the noises in the street below.

- 504 The Abandoned*C. Stanfield*

That hulk looks desolation itself, drifting on the rough waves, under the stormy sky. Not a living object is in sight.

- 506 Genoa.....*J. B. Pyne*

A seaport of North Italy. Who would not like to be there? Look at its many tinted houses and glorious hills, and the deep blue Mediterranean.

- 510 Tyndal Translating the Bible

Johnstone

Tyndal's translation of the New Testament, published in 1525, was the first portion of the Scriptures printed in English.

- 514 Drawing for the Militia..*John Philip*

Here's a motley group. That man is under height, or pretends to be; but those legs are not quite straight. Observe the doctor in the corner. That rollicking youth who is flourishing his stick has got off. Were his legs crooked too?

- 515 An Incident in the Plague of London

A. Christie

When the plague raged in London, in the year 1665, the city was almost deserted. The mayor and aldermen, however, courageously resolved to remain, and made what regulations they could devise to diminish the danger of infection. Among others, every house where the illness appeared was ordered to be marked with a red cross, and the words, "Lord have mercy upon me!" This poor man has returned to his home to see the dreadful sign. He has covered his face with his hands in agony, and fears to open the door.

- 519 Whittington*Newenham*

- 520 Procession of Cimabue*Leighton*

This represents the procession conveying the picture of Cimabue from his house to the church. So many people came to see it that the district where he lived got the name of the "gay quarter." The painter, robed in white, and crowned with laurel, leads the young Giotto, his adopted son, by the hand. Flowers are

strewed in their path, and music enlivens the scene. The poet Dante is in the extreme right hand corner.

- 521 The Arctic Council.....*G. Pearce*

Discussing the plan of search for Sir J. Franklin.

- 522 The Ghost Scene in Macbeth

MacIse

We saw in Haydon's picture Macbeth about to commit his first crime; and here we see him after the commission of many, haunted by the terrors of remorse. He is at a feast, but when he seeks his chair, he sees the ghost of murdered Banquo take his place. The painter has indicated this ghost by a shadow; but, as it was visible only to Macbeth, we confess we wish he had left it out and shown us his perception of it only by his terror. It is in the 4th scene of the third act, and we most earnestly recommend all who have not read this play to read it at once.

- 526 Pepys' Introduction to Nell Gwynne

Nell Gwynne was a celebrated beauty in the reign of Charles II. Pepys' diary is an excellent picture of the manners of the time.

- 532 An Italian Mother and Child *Stanley*

- 534 Snap Apple Night*MacIse*

Here is an Irish festival. Look at the group bobbing for apples in the water, and the others behind. If that man misses the apple, he may catch the flame. This picture is full of Irish humour. What is that scene at the fire place? The old lady, too, who is telling fortunes with cards, should look behind her. Observe the musicians, and the tamborine at the window.

- 535 Giralda Seville (Spain) ...*D. Roberts*

A fine old bit of Moorish architecture.

- 538 A Venetian Festa.....*R. M'Innes*

- 541 St. Stephen's Church, Vienna

G. Jones

- 542 Melancthon's First Misgivings

G. Lance

Melancthon was the chosen friend of Luther, and, like him, abandoned monastic life to labour in the cause of the Reformation.

- 543 Autumn Leaves*Millais*

- 544 Breakwater, Plymouth*F. R. Lee*

- 545 The Sacking of a Jew's House

C. Landseer

- 547 The Lesson of Mercy....*W. J. Grant*

The boys have been pelting the poor pedlar and his son with stones.

- 548 Over the Sands*Creswick*

- 549 The Madrigal *J. C. Horsley*
 550 The Awakened Conscience

W. H. Hunt

There is no picture here more striking than this, and none so painful. It tells its own tale; look at the finger of the poor girl, where there is no symbol of the marriage tie. Everything about her is new and gaudy—but mark her clenched hands, and the tears which have started, but are too big to fall. Some memory of home and innocence has entered her mind. We turn in disgust from her protector, we see the gathering anger in his face, and know that he will become her tyrant. There is no touch of sanctity about the room; it is a relief to look away from it to the poorest cottage home. As a painting it is marvellous. See how the garden is reflected in the mirror, observe the light on the table, the music, the work, the soiled glove and dirtied boot, and the cat playing with the bird.

- 551 The Saint Shop *T. Uwins*
 553 Chapel at Florence, Italy ... *W. West*
 554 Christ Washing Peter's Feet

F. M. Brown

- 556 Morning in Autumn ... *J. Linnell, Junr*
 Look at this exquisite landscape till you feel its beauty. The sky is very lovely.

- 557 Lady Jane Grey and Roger Ascham

J. C. Horsley

Lady Jane Grey is here represented as she was found by the great scholar Roger Ascham, reading Plato instead of joining her family in the hunt. We are sad, looking on her sweet young face, to remember that having been induced by the persuasions of relatives to accept the crown of England, bequeathed to her by her cousin Edward VI., both she and her young husband perished on the scaffold.

- 560 Martyrdom of Lawrence Saunders

C. W. Cope

The tale is well told. The wife seeks admittance with her infant to the prison of the martyr. The centre shows that it has been denied her, though the warden has taken the child to have a last kiss from its father. On the right we see him on the way to the stake—waich stands ready piled. Two friars are by his side. He looks calm and resigned, though worn and pale, and we feel assured his faith will endure to the last.

- 563 Episode in the Happier Days of Charles I. *F. Goodall*

This monarch, as you will remember, perished on the scaffold. We see him here with his family, enjoying a summer's day upon the Thames, then a clear stream with many a gay barge.

- 565 Claudio and Isabella *W. H. Hunt*

A scene from Shakspeare's "Measure for Measure." The face of Isabella is wonderful for its mixed expression of surprise, affection, and horror. You must read the play to understand it.

- 566 Autumn Landscape, Sunset

J. Linnell, Junr.

Another lovely scene. We long to ramble among those ferns.

- 570 Portrait of William Fairbairn

Sir J. W. Gordon

- 571 Agua Fresca (Fresh Water) *J. Philip*

This is the Spanish peasants' way of drinking.

- 573 The Andalusian Letter Writer

John Philip

This man has taken his place near the post office, and writes or reads letters for those who cannot write or read their own. It is a pity he is deaf: the girl has to shout what she wants to say; and that little boy, whose mother has just received a letter, is listening as hard as he can.

- 574 Bidassoa *C. Stanfield*

- 575 A Roman Christening ... *P. Williams*

- 577 Italian Banditti *Rippingille*

- 578 Lake of Zurich *F. Danby*

- 579 Fitting out Moses for the Fair *MacIise*

Those who have ever read the Vicar of Wakefield will remember how the "discreet boy," Moses, was sent to the fair carefully smartened to sell the colt and buy a horse. How he returned without the expected horse, having sold the colt for £3 5s. 2d. and "laid it out in a bargain," namely, "a gross of green spectacles with silver rims and shagreen cases." The silver rims alone were to sell for "double the money," and Moses was triumphant till his father pronounced them not worth sixpence, being "only copper varnished over." He then saw that he had fallen an easy victim to a reverend-looking man—a sharper.

- 580 Portrait of Lord John Russell *F. Grant*

- 583 Returning from Labour ... *R. Ansdell*

- 584 Sheepfold—Evening *J. Linnell*

- 585 Moses' Return from the Fair *MacIise*

- 586 Draughts—Black to Move ... *Hemsley*

The young ones have puzzled that wise-looking face.

588 Interior of Seville Cathedral, Spain

D. Roberts

590 The Quarries of Syracuse....*E. Lear*

Look at the distant city and the blue sea.

591 The Author's Reception by the Players.

D. Maclise

592 Naomi and her Daughter-in-law

H. O'Neill

593 Sir Colin Campbell....*H. W. Phillips*

594 Rustic Anglers.....*E. Nicoll*

597 Louis XVI. and Marie Antoinette in the Temple*E. M. Ward*

The unfortunate royal family of France are here to be seen in prison. The king sleeps while his wife and her sister sit working. The poor young prince, who

died in confinement, is playing with his shuttlecock; his sister is putting flowers in water, and longing, no doubt, for the fresh air where they grew. Three out of that party, the king, the queen, and her sister, perished on the scaffold.

600 Philip II. conferring Knighthood on Velasquez*A. J. Herbert*

We told you that Velasquez went to the court of Spain. He was painting his own portrait, and the king was interested in its progress. When it was nearly completed, Philip remarked that it wanted one thing more, and, taking the brush, he made the sign of knighthood on the breast. You may see the portrait reflected in the mirror, with the red cross.

You must by this time be tired of looking at pictures, so take a turn in the nave, and examine the sculpture. This is all named. After you have seen this, go up the stairs on your left, and look, in passing, at the following pictures—

601 Interior of a Highland Cottage *Wilkie.*

603 The Water Carriers*R. Dadd*

606 View of Rotterdam, Holland...*Callcott.*

610 Spring*J. Linnell, Jun.*

Be careful not to omit this, which hangs close to the door leading into Saloon D. It is true to the loveliness of nature in every detail. Look at the springing corn, the shadows of the hedgerow, the path where it seems you might really walk among the briars, at the peep of water, the blue distance, and the young leaflets.

624 The Country Post Office *E. V. Ripplingille*

635 Franciscan Friars at Service... *Granet*

639 Landing Fish*C. Troyon.*

659 Napoleon Crossing the Alps *P. del la Roche*

662 Landscape and Cattle ...*Rosa Bonheur*

669 View of Nice, Italy.....*W. Wyld*

671 Market Scene by Candlelight

P. van Schendel

676 The Emigrant's Farewell ..*Tidemand.*

678 The Queen of Hungary Distributing Alms*De Keger*

680 Christ Teaching Humility *Ary Scheffer*

After a few minutes' enjoyment of the open window, and of the fine view of the building, go down the other staircase, and notice, as you pass, some pictures by Canaletto, an Italian artist born at Venice in 1697. He lived a good deal in London.

824 View on the Thames from Richmond Gardens*Canaletto.*

827 Piazza di San Marco Venice *do*

831 View of Whitehall, London *do*

850 View of Venice, with the Landing of an Ambassador*Canaletto.*

Our space does not allow us to enumerate the contents of the cases; but you will find on the South side glass, enamels, English porcelain, alabaster, medallions, cameos, Oriental

porcelain, metal work, precious metals, sculptures in bronze and wood, carvings in ivory, armour, and arms; and, against the wall, coffers, coins, articles of furniture, &c.

On the North side: silver and gold plate, miniatures. Weapons of war: the celebrated collection of M. Soulages, a deceased French gentleman, which has been bought by the executive committee, and the government contributions from the British Museum and Marlborough House. There is a large specimen of beautiful mosaic on this side, which you must not overlook.

Look at the tapestry as you pass it, and observe the suits of armour which were worn by men and horses, and were a very good protection against the weapons which were in use before the invention of gunpowder.

Now, if your eyes are rested, turn into Saloon H, which is opposite Saloon A.

On your right hand are some pictures belonging to the Marquis of Hertford, of which notice the following. Facing you is

14 The Unjust Steward.....*Rembrandt*

31 The Migration of Jacob *A. van de Velde*

1 Adoration of the Shepherds.....*Murillo*

10 Portrait*Velasquez.*

26 Holy Family*Andrea del Sarto*

21 The Rainbow Landscape*Rubens.*

This is a very celebrated picture.

22 Holy Family, with St. Joseph and St. Elizabeth*do*

19 Nelly O'Brien*Sir J. Reynolds.*

18 The Strawberry Girl ... *Ditto.*

On the screen.

41 Camp Scene*Horace Vernet.*
This must be in Algeria.

40 Mother and Child*Paul del la Roche*

The greater part of the pictures in the other half of the room, are Dutch, and are

This is an exquisite drawing. We have never seen the height of a mountain so well expressed.

323 Edinburgh	<i>Turner.</i>
310 Old Castle in Yorkshire.....	<i>Do.</i>
316 Temple of Minerva, Cape Colonna	<i>Do.</i>
307 First Steamer on the Thames ..	<i>Do.</i>
350 Poole, Dorsetshire	<i>Do.</i>
320 Vesuvius in Repose	<i>Do.</i>
319 Vesuvius in Eruption.....	<i>Do.</i>
336 Lancaster	<i>Do.</i>
359 Florence	<i>Do.</i>
355 Arundel Castle.....	<i>Do.</i>
345 Tamworth Castle.....	<i>Do.</i>
346 Ely Cathedral	<i>Do.</i>
352 Eddystone Lighthouse	<i>Do.</i>
356 Dover from the Sea.....	<i>Do.</i>

362 Colosseum at Verona, North Italy: ruin of a place where Roman gladiators fought	<i>Turner.</i>
366 Cathedral, Milan	<i>do.</i>
371 Tours (France)	<i>do.</i>
380 An Alpine Pass	<i>do.</i>
His last drawing.	
387a Shipwreck off St. Michael's Mount.	<i>Bentley.</i>
387b Gibraltar	<i>do.</i>
394 Stonehenge—Sunset.....	<i>C. Fielding.]</i>
402 Sea View—Loch Fyne	<i>do.</i>
408a Helvellyn	<i>do.</i>
235 Venice	<i>S. Prout.</i>
288 Do.	<i>do.</i>
293 Tomb of the Scaligers, Verona	<i>do.</i>
294c Canal Scene	<i>do.</i>

SCREEN, FACING LONG ROOM.

408 Shore Scene, Bembridge, Isle of Wight	<i>C. Fielding.</i>
624a The Last In	<i>Mulready.</i>
624b Choosing the Wedding Gown	<i>do.</i>

391 Ben Cruachan	<i>C. Fielding.</i>
392 Pilot Boat	<i>Do.</i>
405 The Ferry	<i>Do.</i>
624 The First Voyage	<i>Mulready.</i>

REVERSE SIDE.

281 Vale of Rocks.....	<i>Dadd.</i>
283 Artist's Halt in the Desert.....	<i>do</i>
269 Neath Abbey, S. Wales	<i>Dewint.</i>
267 Lincoln Cathedral	<i>do.</i>

268 Snow Scene	<i>do.</i>
276 Falls of the Tummell	<i>Nesfield.</i>
271 Blackfriars Bridge	<i>Dewint</i>
264 Hay Barge on Canal	<i>do.</i>

LONG ROOM.

The numbers begin on the right hand side of the door leading to Eastern Court.

423 Saturday Night	<i>Absolon.</i>
424 Sunday Morning.....	<i>do.</i>
428 Joan of Arc in Prison.....	<i>do.</i>
438 View in Ghent.....	<i>T. Boys.</i>
444 Peasants Waiting for Confession	<i>Burton</i>
456 Monk's Dining Hall	<i>Cattermole.</i>
476 The Drug Market, Constantinople	<i>Gilbert.</i>
479 Bazaar, Batchi Serai, Crimea .	<i>Bossoli.</i>
487 Crossing Lancaster Sands	<i>D. Cox.</i>
488 On the Wye	<i>do.</i>
490 Junction of the Severn with the Wye	<i>do.</i>
491 Chat Moss Besom Makers.....	<i>do.</i>
496 Welsh Funeral	<i>do.</i>

David Cox is still living. His works have great poetic beauty, and we feel in looking at them how much he must have loved nature as she appears in our beautiful island.

498 Italian Peasant	<i>C. Haag.</i>
502 Tyrolese Bride.....	<i>do.</i>
503 Friar collecting Alms.....	<i>do.</i>
504 The Royal Family Ascending Lochnagar, Scotland ..	<i>do.</i>
505 Evening Scene at Balmoral ..	<i>do.</i>
506 The Courtship of Quentyn Matsys	<i>Kearney.</i>

Observe the picture which the young man has been occupied with, and which the old

man is criticising. It is the celebrated "Misers."

510 Interior of Brewer's Hall, Antwerp	<i>L. Haghe.</i>
513 St. Peter's Day at Rome	<i>do.</i>
514 Interior of Hall at Bruges ..	<i>do.</i>
521 Preparing for the Soirée	<i>W. Hunt.</i>
522 The Ballad Singer	<i>do.</i>
526 The Attack	<i>do.</i>
527 The Defeat.....	<i>do.</i>
529 Too Hot.....	<i>do.</i>
531 Devotion.....	<i>do.</i>
533 Grapes, Peaches, &c.	<i>do.</i>
536 Too much Play ..	<i>do.</i>
537 Too much Work	<i>do.</i>
539 Good Dog	<i>do.</i>
541 Grandfather's Boots	<i>do.</i>
543 Fruit	<i>do.</i>
544 Stable Boy.....	<i>do.</i>

We scarcely know which to admire most, the tempting fruit which this artist paints, or, the dear natural boys and girls.

554 View in Madeira	<i>Hildebrandt.</i>
555 Plantain Tree in Madeira..	<i>do.</i>
557 Alexandria (Egypt)	<i>do.</i>
558 French Fisherman and Fish	<i>do.</i>
571a Scene from Auld Robin Gray.....	<i>Miss M. Gillies.</i>

- 577 On the Coast near Marseilles. *Harding.*
 584 Felling Timber..... *W. Evans.*
 587 View of Eton College *do.*
 589 to 592 Flowers & Fruit *V. Bartholomew*
 596 Glen Tilt..... *W. Bennett.*
 598 River Scene in Westmoreland *W. Hull.*
 602 Church and Village among
 Pines *Branwhite.*
 605 Sunset—Winter *do.*
 611 A Bay, Isle of Arran *H. Cook.*
 612 Temple of Jupiter, Athens ... *do.*
 614 The Hop Gatherers *Fahey.*
 625 Interior of Crewe Hall *J. Nash.*
 631 Windsor Castle *do.*
 635 Speke Hall, Lancashire *do.*
 638 Frank Encampment—an Englishman
 travelling in the Desert. *J. F. Lewis.*

This picture is very wonderful for its minute detail. Remark the look of heat and the excessive clearness of the air. Look at the distant tent, the camels, the dead birds; the coffee which is preparing, the pipe, the books, newspapers, letters, &c. The artist has lived so long in Egypt, that we may be sure the scene is accurate, and can almost fancy that we too have rested in a tent, under a broiling Egyptian sun.

- 639 Camels in the Desert *J. F. Lewis.*
 641 Roman Pilgrims at a Shrine *do.*
 646 Murillo Painting the Virgin *do.*
 647 Easter Day at Rome..... *do.*
 655 The Happy Time *T. J. Jenkins.*
 660 Hopes and Fears *do.*

These two pictures show the inside and outside of a cottage; the wife is praying for her absent soldier-husband, and he, just returned, is looking in at the window to see if she is safe and well. When the door is opened there will be an end to the fears.

- 665 Exeter *W. Callow.*
 668 Street in Caen, Normandy *do.*
 670 The Emigrant Ship..... *J. Callow.*
 672 Homeward Bound *do.*
 674 "Don't Wake the Child".... *Landgren.*
 675 Girl at a Well..... *Oakley.*
 678 Leaving the Fair *do.*
 681 Italian Image Boy..... *do.*
 707c Amalfi..... *Brockedon.*
 710 Lake Maggiore, North Italy *Pyne.*
 712 The Drachenfels, on the Rhine.. *do.*
 714 Heidelberg, Germany..... *do.*
 722 Sketch in South of France .. *Johnson.*
 727 The Little Culpit *Miss Criddle.*
 730 Constantinople and the Golden Horn
 Collingwood Smith.
 734 Gaya (Upper Egypt) .. *David Roberts.*
 735 Tower of London..... *do.*
 737 Cordova, } Spain *do.*
 738 Burgos, }
 742 Bull Fight, Seville *do.*
 743 Approach of the Simoon or Sand Storm.

- 746 Great Square, Cadiz, Spain.
 David Roberts.
 752 View in Antwerp *do.*
 755 Summit of Mount Sinai... *do.*
 758 Petra, looking South *do.*
 759 Calvary, Jerusalem *do.*
 760 Jerusalem from Mount of Olives *do.*
 764 Sidon—Lebanon in the distance *do.*
 765 Site of Canaan in Galilee *do.*
 768 The Dead Sea, looking towards Moab.
 769 Bethlehem *do.*
 770 Ascent to Mount Sinai..... *do.*

Remark the exquisite clearness in the works of this artist.

- 774 Keswick Lake..... *Penley.*
 782 The Grandfather's Visit ... *F. Goodall.*
 786 Grandfather's Watch..... *W. Goodall.*
 789 Entrance to Dover Harbour. *E. W. Cooke*
 793 Sea Coast, N. Devon. *H. E. Richardson.*
 798 Loch Katrine, Scotland *T. M. do.*
 799 Returning from the Moors .. *do.*
 800—801 Lake of Como (Italy) .. *do.*
 817 to 822 Cattle..... *T. S. Cooper.*
 825 London from Blackheath. *J. Holland.*
 829 Autumn Afternoon *C. Davidson.*
 832 Haymaking *do.*
 833a Corn Field *do.*
 835 The Old Bridge, Lyons, France *Stanfield*
 839 Portsmouth Harbour..... *do.*
 844 Sea View—Teneriffe *do.*
 847 Laudech, Tyrol *do.*

Look specially at the sea, in the painting of which Stanfield excels.

- 852 Group saved from Ship-
 wreck *A. Scheffer.*
 854 Near Birchennal, Tyrol *Gastineau.*
 857 Crossing the Ford *E. Duncan.*
 858 Gathering Seaweed—Douglas Bay *do.*
 859 Sands at Calais *do.*
 872 Weighing the Deer *F. Tayler.*
 877 Festival of the Popinjay..... *do.*
 884 Hanging up the Game *do.*
 887 Irish Peasants *Topham.*
 889 Welsh Cabin..... *do.*
 896 Spanish Mendicants *do.*
 897 "Guaguers are Coming" *do.*
 897a Reading the Bible *do.*
 897b Spanish Gipsies *do.*
 898 The Spring *Poole.*
 900 Crossing the Heath..... *do.*
 901 A Bit of Fun..... *do.*
 906 View from Shanklin Down, Isle of
 Wight *W. Turner, of Oxford.*
 909 Fall of Sebastopol *Simpson.*
 909a Burning of Do, ... *Brierley.*
 911 Sunday Morning *W. Lee.*
 913 Grace *Frost.*
 915 Barmouth Sand *Jackson.*
 916 Sea Piece *do.*
 917 Bay of Naples *Vacher.*
 919 Mount Etna (Sicily) *do.*
 923c Turkish Bazaar, Cairo *Dillon.*

923 Eel Pots.....*Sheppard.*
 924 Caxton's Printing Press in Westminster
 Abbey.....*Wehnert.*
 Caxton learned the art of printing in Hol-
 land, and in 1474, produced, at Westminster,
 "The Game of Chess," which was the first
 book ever printed in England.

939 The Momentous Question...*S. Sotcher.*

The question is whether to save his life
 the man will give up to his rival the maiden
 before him. The rival has evidence against
 him in some fatal poaching affray, and will

conceal it on that one condition. Shall they
 accept it or risk the trial?

944 Peninly Wood, Windsor.....*Wichelo.*

955 Mosque at Algiers*Wyld.*

957 Milan Cathedral*do.*

This cathedral is built of white marble.

958 Boro' Bridge.....*Fripp.*

960 On the Edge of Durdham Down,
 near Bristol*do.*

961 A Showery Day*do.*

963 Lake of Geneva*do.*

967 Temple of Neptune, at Poestum,
 Italy*Glenni.*

You can pass from the Water Colour Gallery to the Oriental Museum. The objects exhi-
 bited here are from India and China. There are mats and rugs for sitting and sleeping
 on, silk and woollen carpets, embroiderings, carvings, paintings by native artists, jewel-
 lery, furniture, &c., all of which will well repay examination.

You have still the Portraits to see. We can only indicate a few. The numbers begin on

SOUTH SIDE, BACK OF SALOON A.

1 Henry IV.*Unknown.*

2 Henry VI.....*do.*

4 John Wycliff*do.*

This portrait is very interesting. Wycliff
 was the first Reformer. He died the year
 after Luther was born. He made the first
 translation of the Bible into English. Be-
 fore his time it was always read in Latin.

5 Edward IV.....*Unknown.*

7 Richard III.....*do.*

10, 11, 11a Anne Boleyn*do.*

Three pictures of one of the unfortunate
 wives of Henry VIII. and mother of Queen
 Elizabeth. She was beheaded.

15 Richard II.....*Unknown.*

16 Queen Katherine Parr.....*Holbein.*

18 Queen Elizabeth.....*Zuchero.*

25 Mary, Queen of Scots*Unknown.*

27 Sir Walter Raleigh*Zuchero.*

28 Lady Raleigh*do.*

Sir Walter was one of the celebrated cour-

tiers of Queen Elizabeth. He made several
 voyages to America, and is said to have
 introduced potatoes and tobacco from that
 country into England.

48 King Henry VIII.....*Holbein.*

49 Cardinal Wolsey*Unknor n.*

54 Edward VI.....*Holbein.*

59 Queen Mary.....*Lucas de Heere.*

63, 64, 65, Queen Elizabeth *Mark Garrard.*

80 King James I.....*Unknown.*

85 William Shakespeare (the Chandos
 Portrait)*do.*

We need scarcely tell you to look at
 Shakespere, universally acknowledged as
 the greatest poet the world has ever seen.

86 Ben Jonson.....*Unknown.*

95 Inigo Jones.....*Vandyck.*

116 King Charles I. his Queen and
 Family*do.*

130 Oliver Cromwell*Walker.*

151 Admiral Blake*do.*

NORTH SIDE, BACK OF SALOON D.

182 King Charles II.*Lely.*

195 King William III.*Kneller.*

196 Queen Mary, his wife*do.*

197 Nell Gwynn*Lely.*

208 King James II.*do.*

220 Mary of Modena, his queen .. *Verelst.*

222 Sir Isaac Newton.....*Kneller.*

Sir Isaac was the greatest natural philoso-
 pher who ever lived. He was born in Lin-
 colnshire in 1642.

223 John Locke*do.*

224 Samuel Pepys*Hales*

229c Sir C. Wren, Architect of St.

Paul's*Kneller.*

230 Queen Anne*Closterman.*

236 George II.....*Vanderbank.*

238 Handel*do.*

242 The Great Duke of Marlborough *Kneller*

257 The Young Pretender*Copley.*

265 John Dryden*Kneller*

268 Sir Richard Steele.....*do.*

269 Joseph Addison.....*do.*

272 Dean Swift.....*E. Jervas*

273 Alexander Pope*Kneller*

281 The Great Lord Chatham*Hoare.*

288 George III.....*Sir J. Reynolds.*

304 Samuel Johnson*T. Gainsborough.*

317 Robert Burns*A. Nasmyth.*

323 Dr. John Dalton*Allen.*

329 Sir Walter Scott*Sir H. Raeburn.*

330 Lord Byron*T, Phillips.*

331 George Crabbe.....*do.*

332 Robert Southey*do.*

333 S. T. Coleridge*do.*

336 Samuel Rogers.....*S. Lawrence.*

337 John Keats.....*J. Severn.*

THE GALLERY.

WE think it better to occupy the space which we have gained by the new arrangement of our pages, with some hints about the contents of the Gallery, rather than about those of the cases, simply because they are less easily entered into without a guide. We do not in the least mean to undervalue the specimens of ornamental art: on the contrary, we particularly wish that they should be looked at and thought about by the working man. We earnestly desire to see beauty of form and colour studied in the commonest utensils and appliances of our daily life. It is impossible to tell how a man's mind is benefitted by what pleases his eye and ear; how indirectly, though constantly the objects by which he is surrounded, affect his character and happiness. In nature utility is everywhere veiled in beauty. Look, for example, at a field of corn, how exquisite it is in its first tender green, how beautiful in the sturdy uprightness of its half-growth—how lovely in the graceful waving of its ripe golden ears. Surely it were worth man's while to have a pretty plate to put it on, when, after many changes, it has become his most valuable food. It is worth his while, too, to have bright clear windows, to let the gorgeous sunbeams in—and pretty furniture to mingle with the forms and faces of his household group. It is easy and pleasant, with taste and care, to adorn the homeliest home.

Now go up the north staircase nearest to the organ, and after passing a few photographs you will reach the drawings by the old masters in face of the railings. These are interesting, as being the first thoughts for their paintings. They were chiefly sketched with chalk, or with a pen and ink, or washed in with a brush; and you will see how much is told by a few strokes. We can only point out a few by masters whose names you will recognize.

7 Birth of the Virgin.....	<i>Ghirlandajo</i>	101 Front of St. Mark's Church,	
12 Two Draped Figures	<i>Lorenzo di Credi</i>	Venice	<i>Canaletto</i>
16 Study for a Figure in the last		103 Boy Scattering Flowers	<i>Coreggio</i>
Judgment	<i>Michael Angelo</i>	110 Three Females Running.	<i>Parmegiano</i>
19 Virgin and Child ..	<i>Leonardo da Vinci</i>	120 Two Figures Seated	<i>Giorgione</i>
31 The Virgin enthroned	<i>Gandenzio Ferrari</i>	123 Head of a Girl	<i>Guido Reni</i>
46 Head of the Madonna	<i>Raphael</i>	129 Christ on the Cross	<i>Murillo</i>
47 Portrait of his Sister	<i>do</i>	136 A Lady followed by Death	<i>Albert Durer</i>
51 The Entombment	<i>do</i>	139 Portrait of his Wife	<i>Rubens</i>
52 An Undraped Figure.....	<i>Masaccio</i>	147 A Large Tree	<i>Vandyck</i>
63 Brow of a Hill and distant Town	<i>Titian</i>	154 Cottages and Mill	<i>Rembrandt</i>
75 Abraham's Sacrifice	<i>do</i>	157 Cattle Crossing a Bridge	<i>Cuyp</i>
81 Six Peasants dancing	<i>do</i>	173 to 233 are all by	<i>Claude</i>
87 Arch of Constantine, Rome ..	<i>Canaletto</i>	250 Road through a Wood..	<i>Gainsborough</i>
91 Venice.....	<i>do</i>	254 The Farmer's Return	<i>Hogarth</i>

ENGRAVINGS.

Now turn round the Screen. Until you reach the window you have line engravings on each side. Afterwards wood engravings on your right. The process of engraving is said to have been accidentally discovered at Florence about the year 1460 by Tomaso Finiguerra. Lines, or rather very tiny grooves are made in a copper plate with a sharp instrument called a burin, to represent the required design. These lines, you will observe, are far apart where light is wanted, close together and much crossed where shade is required. They have all to be filled with ink, and the remaining flat surface of the plate has to be made quite clean. This can only be done by rubbing with the palm of the hand, and very slow and tedious work it is. When no ink remains, except in the grooves, the paper is pressed upon the plate, and receives the marks of all the incised lines. The newer the plate the more valuable the engraving. In early times artists were their own engravers—now that is very rarely the case. Woodcuts are done from blocks prepared in a directly opposite way—the objects to be engraved are left raised, and the rest of the surface is cut away. Gradations of light and shade are not so easily attainable, but the impressions often exhibit great force and clearness.

The LINE ENGRAVINGS on this side are numbered 1 to 760, and are arranged in order of time.

4 Adoration of the Magi <i>Tomaso Finiguerra</i>	278 Return of the Prodigal Son <i>Lucas V. Leyden</i>
31 The Saviour..... <i>Baccio Baldini</i>	279 The Milkwoman <i>Dominic Campagnola</i>
53 The Entombment ... <i>Andrea Mantegna</i>	289 Ananias Struck Dead <i>Augustin Veneziano</i>
57 The Scourging of Christ <i>do.</i>	290 Elymas Struck Blind <i>do.</i>
62 Baptism of the Saviour <i>Jerome Mocetto</i>	310 Noah coming from the Ark <i>J. Bonasone</i>
66 St. George and the Dragon <i>The Master of 1446</i>	324 Michael Angelo <i>do</i>
74 Flight into Egypt <i>Schöngauer</i>	343 Christ calling St. Peter and St. Andrew <i>Dirk van Staren</i>
76 Christ Bearing his Cross ... <i>do</i>	356 The Virgin Lifting the Veil... <i>G Ghisi</i>
88 Six of the Wise and Foolish Virgins <i>do</i>	370 The Fishermen <i>Adam Ghisi</i>
100 The Organ Player... <i>Israel von Mecken</i>	437 The Virgin and St. Joseph <i>L. Caracci</i>
101 The Card Players .. <i>do</i>	441 St. Jerome (unfinished) <i>Agostino Caracci</i>
114 The Prodigal Son..... <i>Albert Durer</i>	445 Portrait of Titian..... <i>do.</i>
122 St. Jerome in his Cell ... <i>do.</i>	450 The Virgin with the Shell <i>Annibale Carracci</i>
124 Melancholy..... <i>do.</i>	455 Rheims Cathedral <i>N. Deson</i>
127 The Knight of Death ... <i>do.</i>	462 The Master Pieces of <i>Goltzius</i>
145 A Battle Piece <i>Alart du Hameel</i>	480 Lot and his Daughters Leaving Sodom <i>Vorsterman</i>
153 Cain and Abel <i>Robetta</i>	487 Lion Hunt (after Rubens) <i>P. Soutman</i>
156 Man seated by a Palm Tree <i>Benedetto Montagna</i>	503 The Pancake Woman... <i>C. Visscher</i>
164 St. Sebastian..... <i>Nicolleto da Modena</i>	510 The Backgammon Player. <i>J. Visscher</i>
179 Jesus and the Woman of Samaria <i>Guilio Campagnola</i>	615 to 628 are by <i>W. Hogarth</i>
188 The Presentation in the Temple <i>Dominic Campagnola</i>	633 to 658 are by <i>J. G. Wille</i>
194 Holy Family <i>Francesco Francia</i>	669 to 689 are by <i>Sir R. Strange</i>
202 to 272 are by <i>Marc Antonio Raimondi</i> , a friend and pupil of Raphael	719 to 741 are by <i>Raphael Morghen.</i>
273 Delilah Cutting Samson's Hair <i>Lucas V. Leyden.</i>	

The WOOD ENGRAVINGS are numbered from 1345 to 1459.

1347 Early Playing Cards... <i>French Artists</i>	1394 The Triumph of Truth..... <i>Titian</i>
1349 St. John Writing his Gospel... (Old)	1405 The Beautiful Gate (after Raphael) <i>Andreani</i>
1351 Hunting the Deer <i>L. Cranach</i>	1408 Murder of the Innocents .. <i>do</i>
1354 St. Francis receiving the Stigmata <i>Early Italian</i>	1411 The Dance of Death <i>Holbein</i>
1360 The Miraculous Draught <i>Ugo du Carpi</i>	1427 Christ Washing the Disciples' Feet <i>J. Stella</i>
1367 David and Goliath <i>do</i>	1437 to 1440 are by <i>T. Bewick</i>
1374 Head of Christ. <i>Albert Dürer</i>	1444 The Irish Cabin <i>G. Williams</i>
1377 Life of the Virgin <i>do</i>	1445 The Deaf Post Boy <i>do</i>
1378 Triumphal Arch <i>do</i>	1456 Country Churchyard <i>Mason Jackson</i>
1379 Triumphal Car. <i>do</i>	1458 The Dancing Lesson (after E. M. Ward) <i>Mason Jackson</i>
1385 A man ploughing'. <i>Titian</i>	1459 A Selection <i>E. Dalzell</i>
1388 Landscape with goats <i>do</i>	
1390 Old women going to Market <i>do</i>	

There are a few LITHOGRAPHS, numbered from 1460 to 1475, hung above the stairs by which you came up. Lithography was invented by a German not very many years ago. A soft stone is drawn upon with some greasy mixture, and then washed with an acid which cuts away all the parts not covered by the compound, so that the design is left raised. Coloured lithographs are being daily improved, and the art seems likely to reach great perfection. Specimens are exhibited on the opposite side of the gallery.

There is great variety and beauty in the photographs, and they will repay examination as you pass them, on each side the organ. You will come then to

The LATER LINE ENGRAVINGS, numbered from 761 to 935, with many of which the shop windows will have made you familiar.

The ETCHINGS and MEZZOTINTS begin near the Grand Staircase, on the South Side.

The process of etching somewhat resembles that of lithography, except that the design is incised instead of raised. The metal plate is covered with varnish, through which the artist draws his design with a fine needle. Aqua fortis is then poured on the plate, and acting only on the uncovered metal, corrodes it, and thus the design is deepened. The lines are very delicate, and the method rapid. In mezzo-tint engravings, flat shadows are substituted for crossed lines, and are produced by scraping portions of the plate with varied force. In the present day the different styles of engraving are united in the same plate, as you will observe in the works of Thomas Landseer for instance.

ETCHINGS.—Numbered from 941 to 1183.

941 The Man of Sorrows	<i>A. Durer</i>	1096 The Fishers	<i>A. van Ostade</i>
943 Holy Family	<i>do</i>	1100 The Blessing	<i>do</i>
945 Christ in the Garden	<i>do</i>	1110 The Meal	<i>do</i>
950 The Watering Place	<i>Cluade</i>	1112 Six Landscapes	<i>A. Waterloo</i>
951 Storm on a Wooded Coast....	<i>do</i>	1115 Four Views in Italy ..	<i>H. Swanewelt</i>
960 The Dance under the Trees..	<i>do</i>	1118 The White Horse	<i>P. Potter</i>
962 Seaport and Lighthouse	<i>do</i>	1119 The Cowherd.....	<i>do.</i>
979 The Ecce Homo	<i>Vandyck</i>	1123 The Bagpiper	<i>N. Berghem</i>
980 Himself.....	<i>do</i>	1129 The Village Festival ...	<i>C. Du Sart</i>
988 St. Francis	<i>Murillo</i>	1130 The Hamlet	<i>A. H. V. Boom</i>
995 Himself.....	<i>Rembrandt</i>	1136 Herdsman and Three Oxen	<i>C. Du Jardin</i>
1000* The Sabre Print.....	<i>do.</i>	1144 Cottage and Wooden Bridge	<i>J. Ruysdael</i>
1004 The Flight into Egypt..	<i>do.</i>	1146 The Travellers.....	<i>do.</i>
1006 Resurrection of Lazarus.	<i>do.</i>	1149 The Ford	<i>J. Both</i>
1007 Christ Healing the Sick.	<i>do.</i>	1150 Shipping	<i>R. Zeeman</i>
1010 Descent from the Cross.	<i>do.</i>	1155 Sheep and Cows.....	<i>J. H. Roos</i>
1032 Cottage with White Pales	<i>do.</i>	1156 The Shepherdess.....	<i>do.</i>
1033 Rembrandt's Mill	<i>do.</i>	1158 The Two Lovers	<i>C. Bega.</i>
His birth-place		1160 The Alehouse.....	<i>do.</i>
1041 The Gold Weigher	<i>do.</i>	1178 Twelve Etchings of Animals	<i>Sir E. Landseer</i>
1052 Antwerp Cathedral	<i>W. Hollar</i>	1179 Etchings by	<i>Cruikshank</i>
1070 Mary, Queen Of Scots ...	<i>do</i>	1180 The Early Ploughman ..	<i>S. Palmer</i>
1077 Cows	<i>A. Guyp</i>	1182 The Suliote Woman	<i>A. Scheffer</i>
1084 The Laughing Peasant	<i>A. van Ostade</i>		
1086 The Laughing Smoker	<i>do</i>		
1094 Singers at a Window..	<i>do</i>		

MEZZOTINTS.—Numbered from 1184 to 1344.

1190 Little St. Christopher...John Thomas	1295 Stonehenge	<i>J. M. W. Turner</i>
1192 The Standard Bearer Prince Rupert	1296 Dumbarton	<i>do</i>
1194 Head of St. Jerome ...	1297 Basle	<i>do</i>
1216 Infant Hercules (after Reynolds)	1319 The Order of Release (after Millais)	<i>Cousins.</i>
<i>Hodges</i>		
1232 Oliver Goldsmith (after Reynolds)	1320 The Infant Samuel (after Sant)	<i>do</i>
<i>Marchi</i>	1330 Children of the Mist, after	<i>Sir E. Landseer</i>
1254 Dr. Johnson (after Reynolds)	<i>Doughty</i>	<i>T. Landseer</i>
1268 Via Mala	<i>J. M. W. Turner</i>	
1272 Entrance to Calais Harbour	<i>do</i>	
1276 Leaders Marine	<i>do</i>	
1280 The Fifth Plague of Egypt.	<i>do</i>	
1288 Source of Arveiron	<i>do</i>	
1290 Raglan Castle.....	<i>do</i>	
1291 Mer de Glace, Sea of Ice,		
Switzerland	<i>do</i>	
	1342 Expostulation (after Stone)	<i>S. Bellin</i>
	1343 The Salutation (after Eastlake)	<i>do</i>

Look at the frames of MINIATURES and ENAMELS as you descend—and now, farewell.



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